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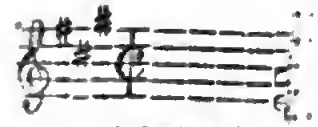
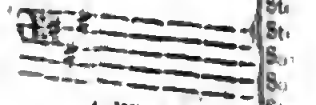


1. Praise the Lord,

2. Who forgiveth
3. O praise the Lor
of his,

2. Praise the Lor



4. Who saveth th
6. O praise the L
7. O speak good
works of his,

[Words as

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1. God be merciful unto us and - - bless us; and show us the light of his countenance, and be - merci - ful unto us.

3. Let the people - - - - - praise thee, O God; yea, let - - - - - - all the - people praise thee.
5. Let the people - - - - - praise thee, O God; yea, let - - - - - - all the - people praise thee.

2. That thy way may be - - known up-on earth; thy saving - - - - health a - mong all nations, A - men.

4. O let the nations re- - - joice and - be glad; for thou shalt judge the folk righteously, and govern the - na-tions up - on earth, A - men.
6. Then shall the earth bring - - forth her increase; and God, even our own - - God, shall give us - his blessing, A - men.
7. God shall - - - - bless us; and all the ends of the - - - world shall fear him, A - men.

DEUS MISEREATUR, No. 2. V. Novello. GLORIA, No. 4. GLORIA, No. 5.

1. It is a good thing to give - - - thanks un-to the Lord; and to sing praises unto thy name, O Most - - Highest.

3. Upon an instrument of ten strings, and up - on the lute; upon a loud - - - - - - instrument and up-on the harp.
5. Glory be to the Father, and - - to the Son, and - - - - - to the Holy Ghost.

2. To tell of all thy loving kindness early - - in the morning; and of thy truth - - in the night - - season.

3. For thou, Lord, hast made me glad through thy works; and I will rejoice in giving praise for the ope - ra - tions of thy hands.
6. As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

GLORIA, No. 1. [After naming the Gospel.]

Glo - - - ry,

Glo - - - ry, Glory be to thee, O Lord.

GLORIA, No. 2.

Glory, Glory, Glory be to thee, O Lord.

GLORIA, No. 3.

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CANTATE DOMINO. No. 2. [Double.]

1. O sing unto the - - - Lord a - new song; for he hath - - - - - - - done - - marvellous things.

3. The Lord declared - - - his sal - vation; his righteousness hath he openly - - - showed in the sight - of the heathen.
5. Show yourselves joyful unto the Lord all - ye lands; sing, re- - - - - - - - joice, - and give - - thanks.
7. With trumpets - - - also - and shawms; O show yourselves joyful be - - - fore - - the Lord - the King.
9. Let the floods clap their hands, and let the hills be joyful together be- } fore the Lord; [See below, 10]
11. Glory be to the Father, and to the Son, and to the Holy Ghost.

2. With his own right hand and with his ho - ly arm, hath he gotten him - self the victory.

4. He hath remembered his mercy and truth toward the } house - of Israel; and all the ends of the world have seen the sal - vation of our God.
6. Praise the Lord up - - - on the harp; sing to the - - - - - - harp with a psalm of thanks-giving.
8. Let the sea make a noise and all that there - in is; the round world and - - - - they - - that dwell there - in.
12. As it was in the beginning, is now, and ever shall be, world without - - - - end, A - men, A - men.

[10.] For he cometh to - - - judge the earth; with righteousness shall he judge the world, and the people with e - qui - ty.

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BENEDICTUS. No. 1. [Single.]

1. Blessed be the Lord God - - of Israel; for he hath visited and re - deemed his people.
2. And hath raised up a mighty sal- - vation for us, in the - - - - - house - of his servant David.
3. As he spake by the mouth of his ho - ly prophets, which have - - - been since the world be - gan.
4. That we should be saved from our enemies, and from the hand - - of all that hate us.
5. Glory be to the Father, and to the Son, and to the Holy Ghost.
6. As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

BENEDICTUS. No. 2. [Single.]

CANTATE DOMINO. No. 1. [Double.]

[Words as at No. 2.]

Unison.

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JUBILATE DEO. No. 1. [Double.]

1. O be joyful in the Lord - - all ye lands; Serve the Lord with gladness, and come before his - - - presence with a song.

3. O go your way into his gates with thanksgiving, and into his - courts with praise; be thankful unto him and - - speak good of his name.

5. Glory be to the Father, and - to the Son, and - - - - - - - to the Ho - ly Ghost.

2. Be ye sure that the Lord - - he is God; it is he that hath made us and not we ourselves, we are his - people, and the sheep of his pasture.

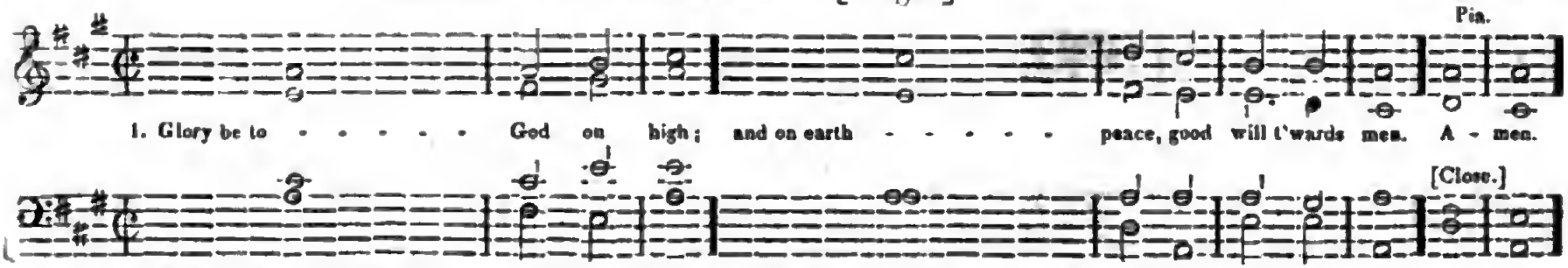
4. For the Lord is gracious, his mercy is ev - er - lasting; and his truth endureth from gene- - ration to ge - ne - ration.

6. As it was in the beginning, is now, and ever shall be, world without - - - - end. A - men. A - men.

JUBILATE DEO. No. 2. [Double.]

[Words as at No. 1.]

Tasto. Tasto.



1. Glory be to - - - - - God on high; and on earth - - - - - peace, good will t'wards men. A - men.

2. We praise thee, we bless thee, we wor - ship thee; we glorify thee, we give thanks to thee, for thy great glo - - - ry.

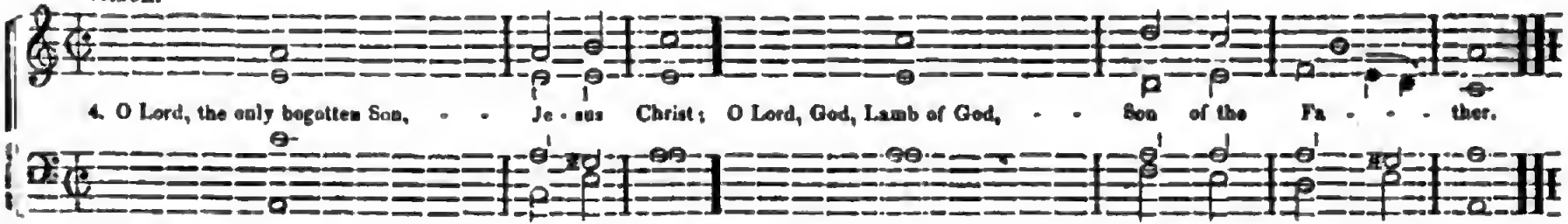
3. O Lord, God, - - - - heav'n - ly King; God the - - - - - Fa - ther Al - - mighty.

[See Minor for 4, 5, 6, 7, and 8.]

9. For thou - - - - - only art holy; thou - - - - - - on - ly art the Lord.

10. Thou, only, O Christ, with the Ho - ly Ghost; art most high in the glory of - - God the Fa - - ther. A - men.

Minor.



4. O Lord, the only begotten Son, - - Je - sus Christ; O Lord, God, Lamb of God, - - Son of the Fa - - - ther.

5. That takest away the - - - sins of the world; have - - - - - - mer - cy up - on - - us.

6. Thou that takest away the - - sins of the world; have - - - - - - mer - cy up - on - - us.

7. Thou that takest away the - - sins of the world; re- - - - - - - ceive our pray- - - er.

8. Thou that sittest at the right hand of God the Father; have - - - - - - mer - cy up - on - - us.

[See Major for 9 and 10.]

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VENITE, EXULTEMUS DOMINO, No. 2. [Single.]

O come, let us - - - - sing un - to the Lord; Let us heartily rejoice in the - - - strength of our sal - vation.

Let us come before his - - presence with thanksgiving; And show ourselves - - - glad in him with psalms.

[See words at No. 1.]

GLORIA PATRI. No. 1. [Single.] Purcell.

Glory be to the Father, and - - to the Son, and - - - - - - - - to the Ho - ly Ghost.

As it was in the beginning, is now, and ever shall be, world without end, A - men— A - men.

GLORIA PATRI. No. 2. [Double.] C. Zeuner.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end, A - men.

VENITE, EXULTEMUS DOMINO. No. 1. [Double.] Dr. Boyce.

Treble.

2d Treble or Alto.

1. O come, let us - - - sing un - to the Lord; let us heartily rejoice in the - - strength of our sal - - vation.

Tenor.

Base. 3. For the Lord is a - - great - - - God; and a great - - - - - - - King - a - - bove all gods.
5. The sea is - - - - his and he made it; and his hands pre- - - - - - pared the dry - - - - land.
7. For he is the - - - Lord our God; and we are the people of his - - pasture and the sheep of his - hand.
10. Glory be to the Father, and to - - the Son; and - - - - - - - - - - - to - - the Ho - - ly Ghost;

2. Let us come before his - - - - presence with thanksgiving; and show ourselves - glad in him with psalms.

4. In his hands are all the - - - - corners of the earth; and the strength of the hills is his - - also.
6. O come, let us - - - - - - worship and - fall down; and kneel be- - - - fore the Lord our Maker.
8. O worship the Lord in the - - - beauty of holiness; let the whole - - - earth stand in awe of him.
11. As it was in the beginning, is now, and ever - - shall be, world without - - - end. A - - men— A - - men.

Minor.

9. For he cometh, for he cometh to judge the earth; and with righteousness to judge the world and the peo - ple with his truth.

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Solo. Treble

1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure,

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.
Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

Trio—or Semi-Chorus

1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.

2. Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

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Composed and sung by the ancient Bohemian Brethren in times of persecution.

First Treble.

2d Treble.

Praise God for - ev - er, Boundless is his fa - vour, To his church and chosen flock, They stand on Christ the Rock, His Al - migh-ty Son,

Tenor.

Base.

On fair mount Zi - - on, By his spir - it, grace and word, Blest ci - ty of the Lord! Thou in spite of ev - ry pow'rful foe,

Shall undaunted stand, and prosp'ring grow; 'Midst disgrace, to God's praise. Both in love and e - ni - ty. To all e - ter - ni - ty— To all e - ter - ni - ty.

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88. "Mark the perfect man." [Funeral Sentence.]

Solo. Pia. Tutti. Pia.

For the end of that man is peace—peace—For the end of that man is peace,

Mark the perfect man, and behold th'upright;

Mark the perfect man, and behold th'

Solo.

Tutti. Pia. p. p. Cres. Dim p. p.p. Cres. Dim. p. p.p.

For the end of that man is peace—peace—For the end of that man is peace—For the end of that man is peace—peace—For the end of that man is peace—peace—

right,

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Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes,

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath breath, Let ev'ry thing that hath

Let ev'ry thing that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, ... that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

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O praise God in his holiness. [Anthem, Ps. 150.] L. Mason.

Tenor.

O praise God in his ho - li - ness, Praise him in the firmament of his pow'r;

2d Treble.

O praise God in his ho - li - ness, Praise him in the firmament of his pow'r; Praise him in his noble acts, Praise him in his noble acts,

Treble.

O praise God in his holiness, Praise him in the firmament of his pow'r;

Base.

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute and harp;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp;

Voice.

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2d Treble.

Lord, we come be - fore thee now, At thy feet we hum - bly bow; O do not our

suit dis - dain! Shall we seek thee, Lord, in vain— Shall we seek thee, Lord, in vain?

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Tutti.

Hal - le - lujah, Solo.

Tutti.

lujah, Halle - lujah, Amen, Amen, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle-

Solo.

Tutti.

Tutti.

Hal - le - lujah,

lujah, Halle - lujah, Halle - lujah, A - men, Amen, Halle - lujah, Amen, Halle - lujah, Amen.

"Praise God, from whom all blessings flow." Continued.

Praise him a - bove— Praise Father, Son, and Ho - ly Ghost—Praise

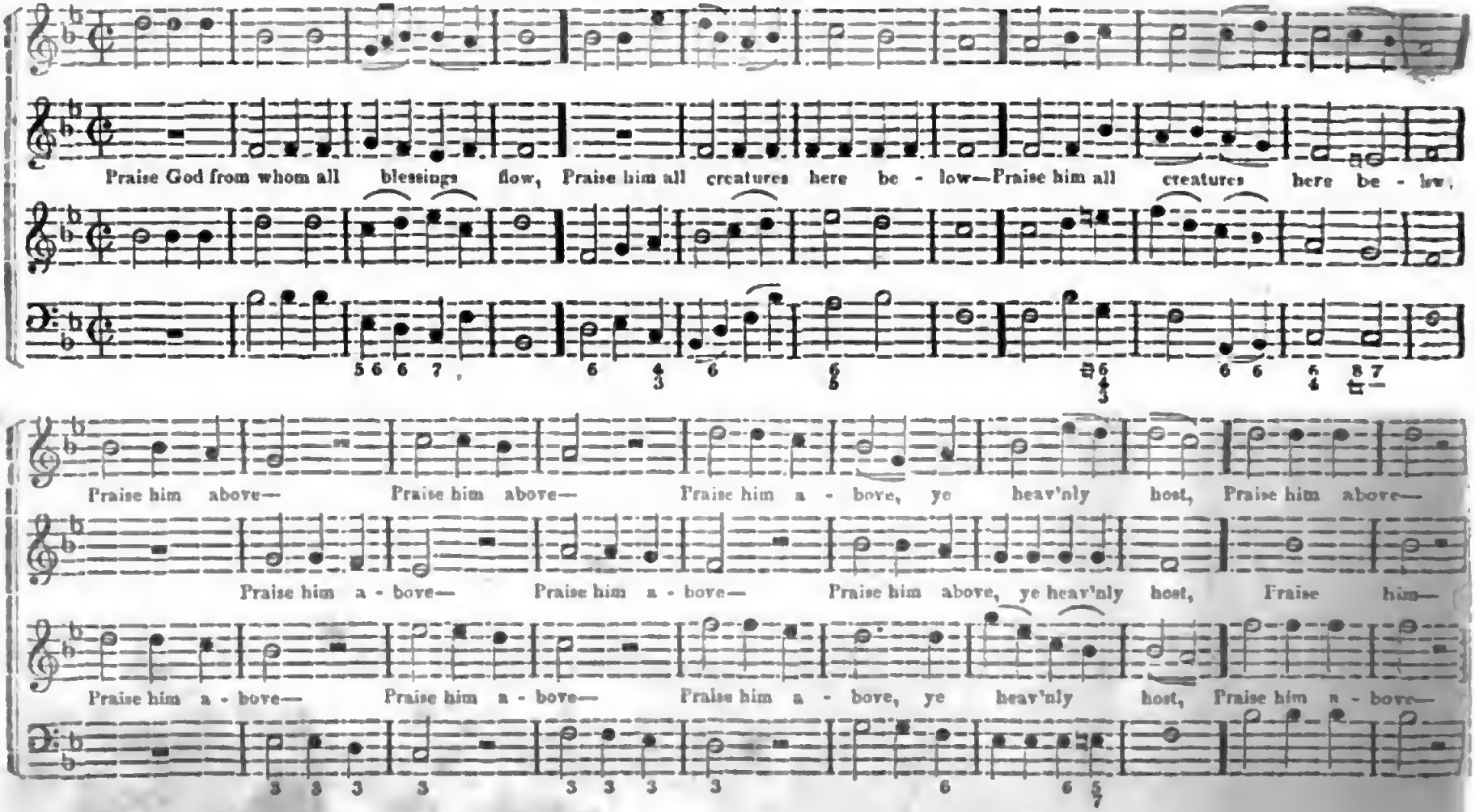
Praise him— Praise him a - bove, ye heav'nly host, Praise Father, Son, and Ho - ly Ghost—Praise

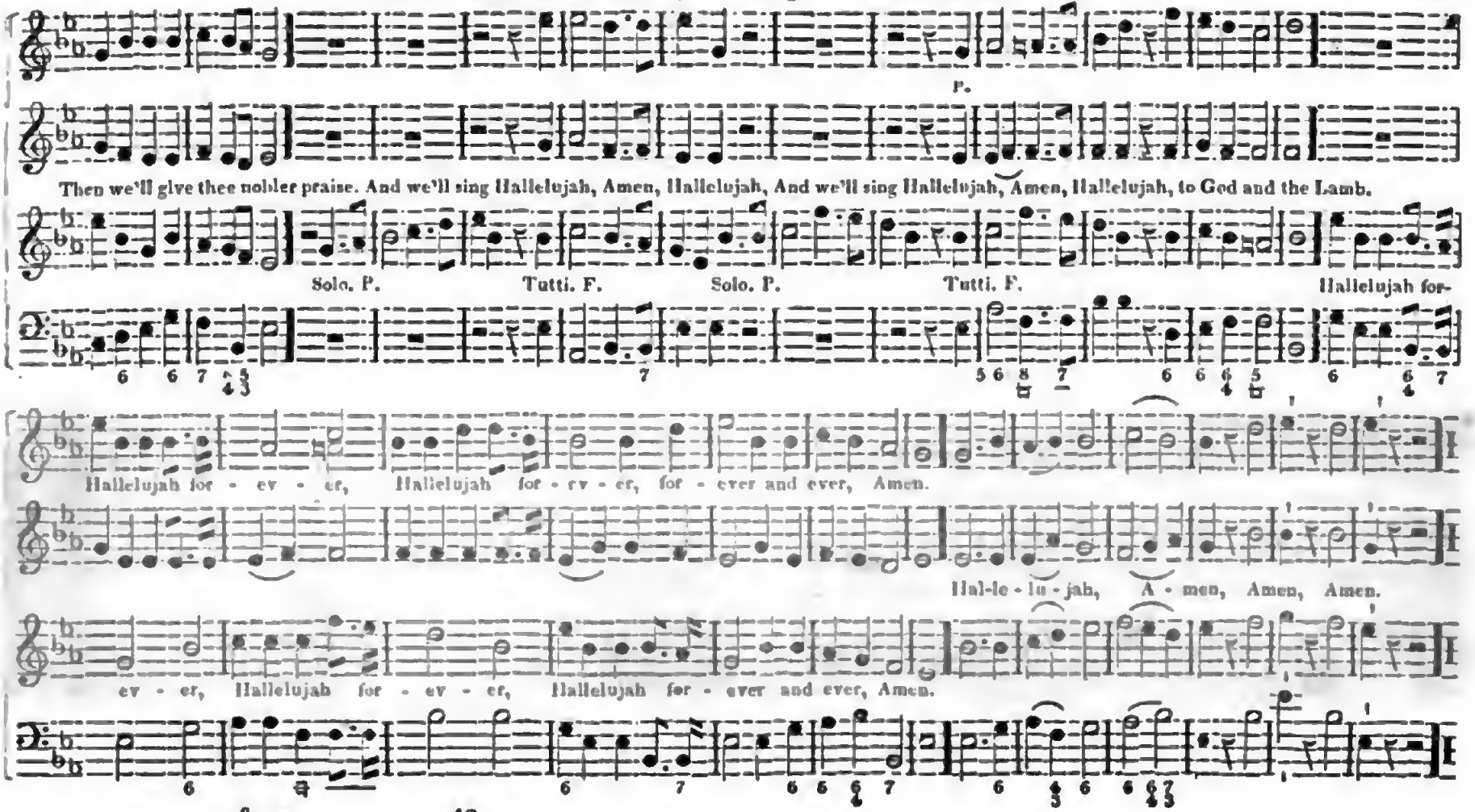
Praise him a - bove— Praise Father, Son, and Ho - ly Ghost—Praise

Praise Father, and Holy Ghost,

♩ 100.

Father, Son, and Holy Ghost— Praise Father, Son, and Holy Ghost, Halle - lujah, Halle-


Praise God from whom all blessings flow, Praise him all creatures here be - low—Praise him all creatures here be - low,
Praise him above— Praise him above— Praise him a - bove, ye heav'nly host, Praise him above—
Praise him a - bove— Praise him a - bove— Praise him above, ye heav'nly host, Praise him—
Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heav'nly host, Praise him a - bove—



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2d Treble.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure se - raph - ic love pursue;

Fill each breast with con - so - la - tion, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nobler praise,

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Andante. Pia. Cres. *f.* Dim. Solo. Tutti. For.

Solo. Tutti.

The grace of our Lord Jesus Christ, and the love, the love of God, and the fellowship of the Holy Ghost, be with us all—be with us all—be with us all evermore.

Solo. Tutti.

Solo. Tutti.

Tasto.

Solo. Tutti. Pia. Tutti. Solo. Slow, *p.p.*

Solo. Tutti. Solo. Tutti. Tutti.

be with us all— be with us all— be with us all evermore— be with us all— evermore— be with us all evermore.

Solo. Tutti. Solo. Tutti.

Solo. Tutti. Tutti. Solo. Tutti.

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Solo.

Solo.

Daughter of Zion, the pow'r that hath rav'd thee. Extoll'd with the harp, and the timbrel should be; Shout! for the foe is destroy'd that enslav'd thee, Th oppressor is vanquish'd and

Solo.

Solo.

Tutti.

Tutti.

Zion is free. Daughter of Zion, awake from thy sadness, Awake for thy foes shall oppress thee no more—shall oppress thee no more— no more— no more.

Tutti.

Tutti.

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Solo.

Solo.

Strong were thy foes, but the arm that subdu'd them And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursu'd them,

Solo.

Solo.

Tutti.

Tutti.

Vain were their steeds and their chariots of war. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more.

Tutti.

Tutti.

Repeat for Sym.

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Solo.

Solo.

Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day star of gladness, A-

Solo.

Solo. *Play eight measures for a Symphony.*

Tutti.

Tutti.

rise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness, Awake for thy foes shall oppress thee no more.

Tutti.

Tutti. *Repeat four measures for a Symphony.*

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Larghetto. Tutti. mf. P. Express. mf.

Solo. Tutti. mf mf.

I will arise, I will arise, will arise, and go to my Father; I and will say unto him— Father, Father, I have

Solo. Tutti. Sym. Pia.

Tutti. mf. mf.

Ad lib. p.p. Tempo. mf. Lentando. p.

fz p.p. mf. p.

sinned—have sinned—I have sinned against heav'n and before thee—before thee, and am no more worthy to be called thy son—and am no more worthy to be called thy son.

fz p.p. mf. p.

fz p.p. mf. p.

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Andante.

Tutti.

Solo. Tutti. Solo.

The Lord will comfort Zion, he will comfort her waste places, and make her like Eden, like the garden of the Lord— Joy and gladness—Joy and gladness

Solo. Tutti. Solo.

Tutti. Sym. Inst.

Tutti.

1st time. 2d time.

Tutti.

Shall be found therein, Thanksgiving, and the voice of melody— Thanksgiving, and the voice of melody, the voice of mel - o - dy, voice of melody.

Tutti

Tutti. Voice.

* Play the first four measures for an introductory symphony.

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Solo. Tutti. *f.*

to thee cherubim, cherubim and seraphim continually do cry—

Solo. Tutti. *f.*

Holy, Holy, Holy, Lord God of Sabaoth,

Tutti. *f.*

seraphim continually do cry—

Tutti. *f.*

Heav'n and earth are full—Heav'n and earth are full—Heav'n and earth are full of the majesty of thy great glory. A - men, A - men.

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2d Treble.

all the earth doth worship thee,

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee—doth wor-ship thee, the Father eve-

Tasto.

doth worship thee—worship thee,

Solo. Tutti.

To thee all angels cry aloud—

Solo. Tutti.

last-ing—

the heav'ns and all the pow'rs therein,—

Soli Tutti Soli.

to thee all angels cry aloud— Tutti.

to thee Cherubim, Cherubim and

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Adagio.

thee - - - Cherubim to thee - - - Seraphim con - tin-ual - ly do cry, Ho - ly, ho - ly, ho - ly Lord, Lord God of

Allegro.

Sa - ba - oth, Heav'n and earth are full, are full of the Ma - jes - ty of thy great glo - - - ry.

Heav'n and earth are full, full of the ma - jes - ty of thy great glo - - - ry.

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Allegro. Tenor.

Second Treble.

Treble. We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee, the

Base. Tasto.

Father ev - er - - last - ing, to thee all angels cry aloud, the Heav'ns and all the pow'rs therein, To

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Tutti.

Tutti. Solo.

Lord— O Lord, my strength and my Redeemer— O Lord, my strength—my strength and my Redeemer—My strength and my Redeemer— my strength and my Re - deem - er—

Tutti. Solo.

Tutti. 2. Inst.

Tasto.

O Lord, O Lord, my strength and my Redeemer— O Lord, O Lord, my strength and my Re - deem - er, A - men, A - men.

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2d Treble.

Let the words of my mouth, and the med - i - tations of my heart,

Sym.

Sym.

Solo.

be always ac - ceptable—be always ac - ceptable in thy sight, O Lord, be always ac - ceptable—be always ac - ceptable in thy sight, O

Solo.

Inst.

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Verse 4th.

F. Dim. P. Solo.

Break from his throne, il - lustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,— a glorious form—

F. Dim. P. Solo.

F. F. Tutti.

Shall then arise, to meet the Lord. Restore thy trust,— a glorious form— Shall then arise, to meet the Lord.

F. F. Tutti.

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P. P. Solo. P. Solo. Tutti. P.

Unveil thy bosom, faith - ful tomb, Take this new treasure to thy trust; And give these sacred relics room,

P. P. Solo. P. Solo. Tutti. P.

Repeat for the 2d and 3d verses.

P Solo. Tutti.

To slumber in the si - lent dust. And give these sa - cred rel - ics room, To slumber in the si - lent dust.

P. Solo Tutti.

V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here. While angels watch the soft repose.

3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

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Tutti. Soli. Tutti. mf.

P.

Shall blot out ev' - ry hope of heav'n. While God in - vites, how bless'd the day, How sweet the

Soli. Tutti. mf.

Fin.

gospel's joy - ful sound; Come sinners, haste, O haste a - way, While yet a pard'ning God is found.

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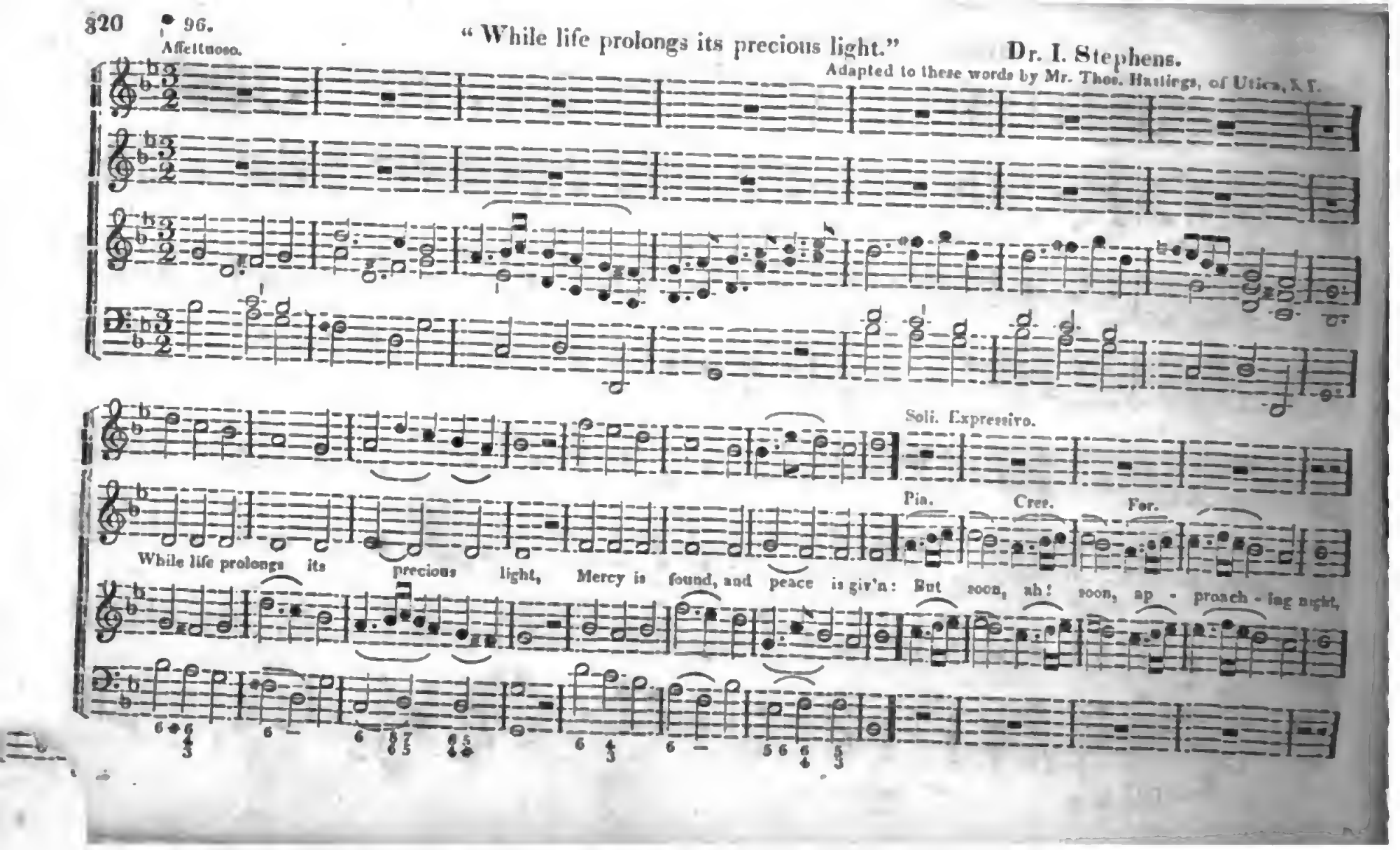
96.
Affettuoso.
"While life prolongs its precious light."
Dr. I. Stephens.
Adapted to these words by Mr. Thos. Hastings, of Utica, N.Y.
Soli. Expressivo.
Pia.
Cres.
For.
While life prolongs its precious light, Mercy is found, and peace is giv'n: But soon, ah! soon, ap - proach - ing night,

Tutti.

Tutti.

God, in the city of our God, in the mountain of his holiness— in the city of our God, in the

Tutti.

Solo.

Tutti.

Voice.

Tasto.

city of our God, in the mountain of his holiness— in the mountain of his ho - li - ness.

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2d Treble.

Great is the Lord, and greatly to be praised—and greatly to be praised—and greatly to be praised—

Sym.

Solo.

in the city of our God, in the city of our God, in the mountain of his ho - li - ness—in the city of our

Solo.

Solo. Tutti.

1. How heavy is the night, That hangs upon our eyes;— Till Christ, with his re - viv-ing light, Over our souls a - rise.

2. Our guilty spirits dread To meet the wrath of heav'n;— But in his righteousness array'd, We see our sins forgiv'n.

3. Un - ho - ly and impure, Are all our thoughts and ways;— His hands in-fect - ed nature cure, With sanc - ti - fy - ing grace.

Instrument. Vocal Basc.

Tasto. Tasto.

4. The pow'rs of hell agree, To hold our souls in vain:— He sets the sons of bondage free, And breaks th'accursed chain.

f. p. Tutti.

f. p. Solo.

5. Lord—we adore thy ways To bring us near to God; Thy sov'reign pow'r,—thy healing grace, And thine atoning blood—And thine atoning blood.

f. p. Solo.

f. p. Tasto.

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Solo. Tutti.

Keep us, Tutti.

Solo.

and of thy great mercy, and of thy great mer - cy, Keep us, Keep us in the same,

Solo. Tutti.

Solo. Tutti.

Keep us,

Solo. Tutti. *f.f.* *p.p.*

Solo. Tutti. *f.f.* *p.p*

Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men.

Solo. Tutti. *f.f.* *p.p.*

Solo. Tutti. *f.f.* *p.p.*

Tutti. F. Tutti. Pia.

Tutti. Solo. Tutti. Pia.

Graft in our hearts the love of thy name, the love of thy name, increase in us true re - li - gion.

Tutti. Solo. Tutti. Pia.

Tutti. Solo. Tutti. Pia.

For. Tutti.

For. Solo. Tutti.

Lord of all pow'r and might, nourish us in all goodness, Lord of all pow'r and might,

For. Solo. Tutti.

For. Solo. Tutti.

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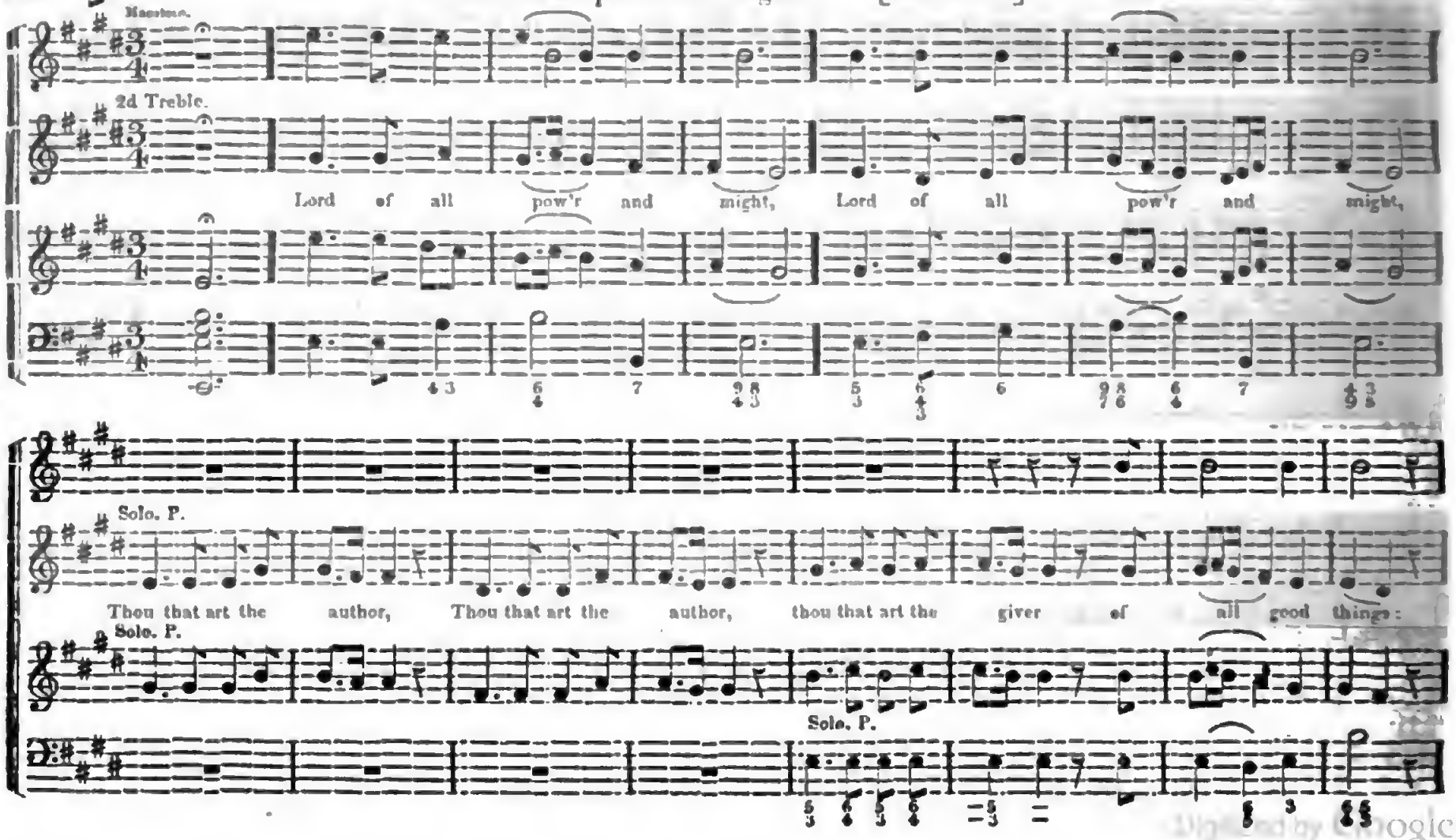
♩ 100. "Lord of all pow'r and might." [Collect.] Rev. W. Mason.



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Solo. Tutti. Solo.

for he is good, for he is good, is good, for his mercy en - dureth for - ever, his mercy en - dureth, his

Tutti. Solo.

Solo. Tutti.

Tutti.

mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.

Tutti.

Tutti.

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2d Treble. Solo. Tutti.

O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give

Solo.

Solo. Tutti.

thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,

Solo. Tutti.

Tutti.

Digitized by Google

Father of heav'n in whom our hopes con - fide, Whose pow'r defends us, and whose precepts guide; In life our Guardian,

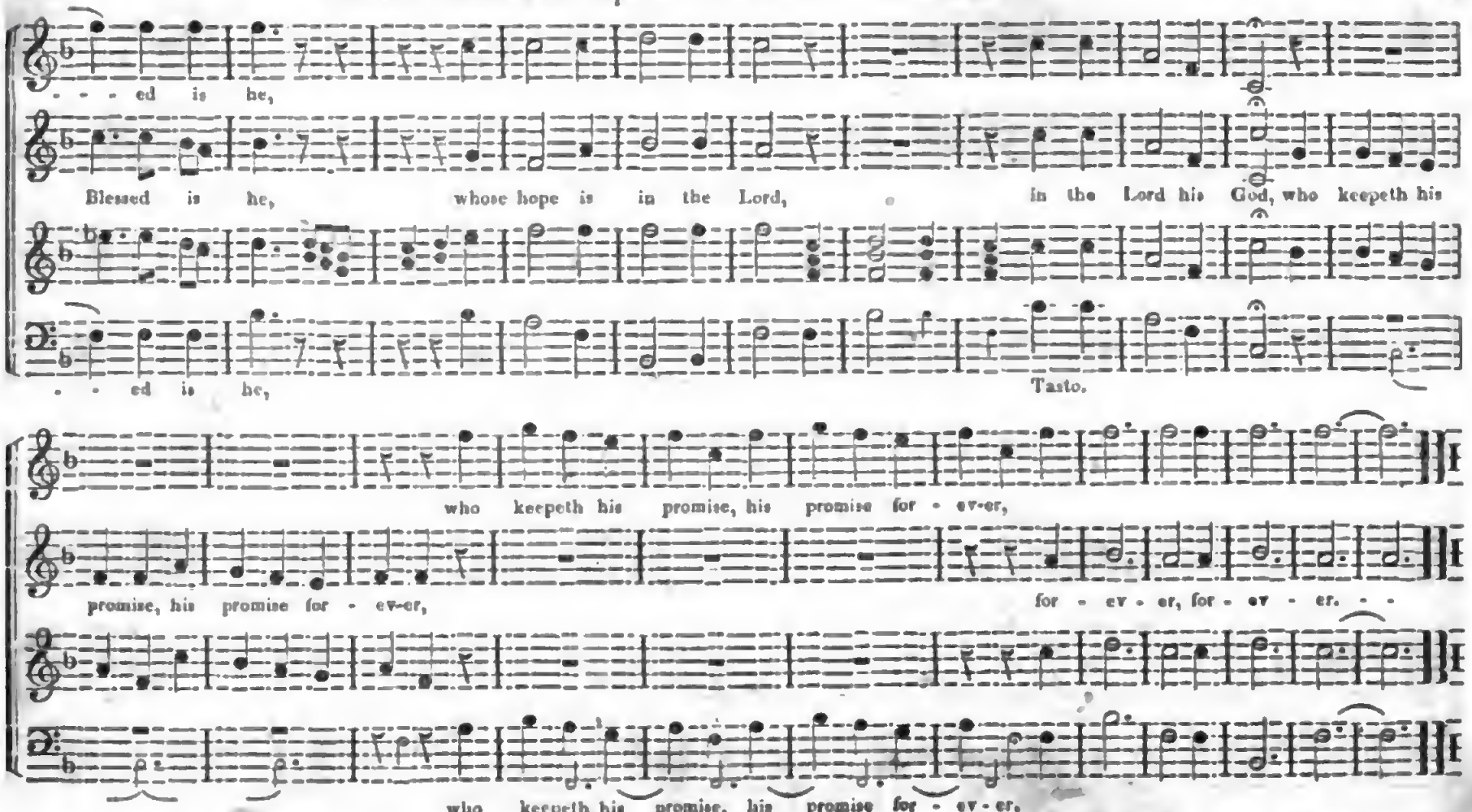
and in death our Friend; Glory supreme— Glory supreme— Glory supreme be thine—be thine— till time shall end

Digitized by Google

2d Treble.

A - gain the day returns of ho - ly rest, Which, when he made the world, Je - ho - vah blest:
Let us devote this con - se - - cra - ted day, To learn his will, and all we learn - - - bey:

When like his own he bade our labours cease, And all be pi - e - ty, and all be peace.
So shall he hear when fer - vent - ly we raise Our sup - pli - - ca-tions and our songs of praise.


- - - ed is he,
Blessed is he, whose hope is in the Lord, in the Lord his God, who keepeth his
- - ed is he,
Tasto.
who keepeth his promise, his promise for - ev-er,
promise, his promise for - ev-er,
for - ev - er, for - ev - er. - -
who keepeth his promise, his promise for - ev - er,

for ev - - - - - - - - er,

keepeth his promise, his promise for - ever, who keepeth his promise for - ever, for - ever, for-

keepeth his prom - - - - ise, for - ever, for - - ev - - - - - - - er,

Bless - - - - - - - - - -

ev - er, Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he,

Solo. Syn.

Bless - - - - - - - - - -

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Solo. Andante Allegro.

Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he, Blessed is

6 6 7

he, Blessed— Bless - ed is he whose hope is in the Lord, in the Lord his God, in the Lord his

CHORUS. Tenor.

2d Treble.

Bless - ed, Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who

Treble.

God, Blessed,

Base. Blessed,

Tasto.

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Let the congre - gation of the saints - - - praise him, Let the congre - gation of the

pra - - - - - - - - - - - - - - - - - ise him, Let the congregation of the saints praise him,

Let the congre - gation of the saints praise him, pra - - - - - - -

saints praise him.

Let the congregation of the saints praise him, the saints praise him, the saints praise him.

- - - - - - - - - ise him.

him, praise him.

Let the congre - gation of the saints praise him. O sing unto the Lord, the

Let the congregation of the saints praise him, O sing,

Let the congre - gation of the saints praise him. O sing unto the Lord, the

Octaves.

Let the congregation of the saints praise him. O sing unto the

Lord a new song, O sing unto the Lord a new song.

O sing a new song.

Lord a new song, O sing unto the Lord a new song. Sym.

Lord, O sing unto the Lord, unto the Lord a new song.

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Allegro.

O sing unto the Lord a new song, a new song.

2d Treble.

Sym.

O sing unto the Lord a new song, a new song.

O sing unto the Lord a new song, a new song.

Sym.

O sing unto the Lord a new song, a new song.

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hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

f. *p.*

Lord, and to visit his temple, and to vis - it his temple. A - men. A - men.

f. *p.*

2d Treble.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be-

Organ. Voice.

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Recitative.

One thing have I de - sir - ed of the Lord, which I will re - quire,

96. Sym. Andante.

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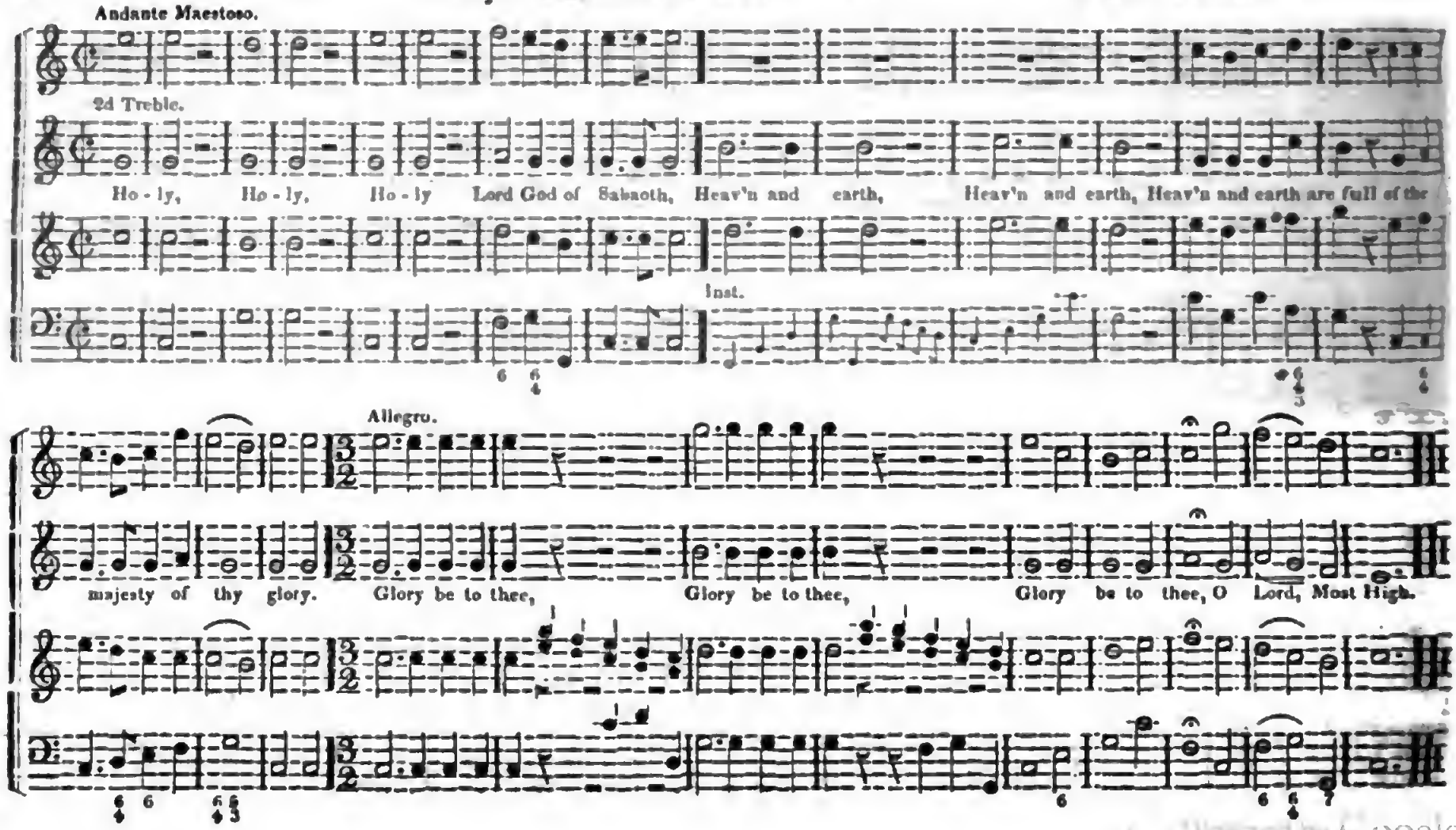

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forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more,

6 6 6 6 5 6 6 6 6 6 5 Tasto.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

will praise him, will praise him for - ever, ever more, will praise him, will praise him for - ever, ever more. Sym.

Sym.

6 6 5 Tasto. 6 6 5

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Hal-le - lu - jah, He is our refuge, I will praise him for - ever, ever - more, Hal - le - lu - jah,

Sym. Voice. Sym.

Tasto.

forever,

I will praise him, will praise him ever - more, will praise him, will praise him, will praise him for - ever, forever,

Voice. Sym. Voice. for - - ev - er, for

forever,

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He will save - - - - us in the day, the day of fight. P.

He will save us in the day - - will save us in the day of fight. Hal-le - lu-jah, the Lord is our de-

SYM. Voice. P.

he will save us in the day, will save us in the day of fight. Tasto.

F.

fender, he will save us in the day, in the day of fight. God is great in battle, for he is the Lord of hosts.

Sym. Voice. F.

SYM. Voice. Tasto.

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For.

Tenor.

2d Treble.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel,

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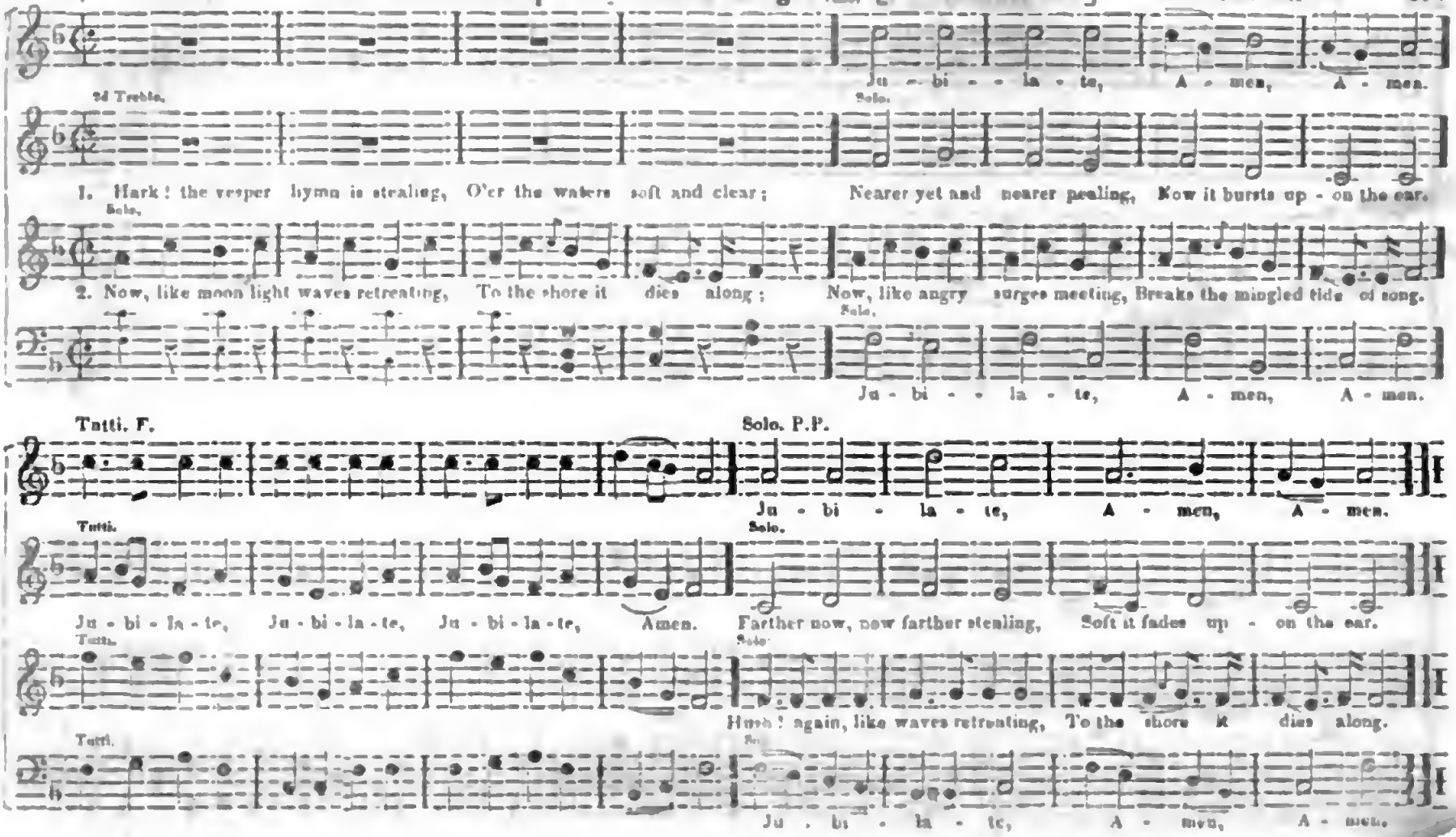

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lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

Sound the lute and harp,

lute and strike the harp, sound the lute and strike the harp, strike the harp,—strike the harp, strike the harp—

Sound the lute and harp,

SYM. Vdes.

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he sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state.

Sons of Zion come before him, sound the lute and strike the harp, sound the

SYM. Voice.

See the King he sits in state.

SYM. Voice. Tasto.

lute, strike the harp.

Sons of Zion come before him, Sound the

SYM. Voice.

SYM. Voice.

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60. *f.f.*

100. Alla Marcia.

2d Treble.

Praise ye the Lord— Glorify him for - ev - er:

Sons of

Voice.

Sons of

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.

lo! he's seated,

come before him, bring the harp, bring the cymbal, bring the harp.

High in glory lo! he's seated, see the

Voice.

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.

lo! he's seated,

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Solo. Tutti.

Peace be within thy walls, Peace be within thy walls,

Solo. Tutti.

Peace be within thy walls, Peace be within thy walls, And plenteousness within thy palaces.

Solo Tutti.

Peace be within thy walls,

Solo. Tutti.

Tutti. Slow.

Solo. Tutti.

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. Amen, Amen.

Solo. Tutti.

Tutti.

Digitized by Google

Sym.

Solo. Fuller.

I was glad, I was glad, when they said unto me, We will go, we will go, we will go into the

Solo. Bass.

Duo 1st and 2d Treble.

house of the Lord, We will go in - to the house,

Accompt.

We will go in - to the house, &c.

Tutti.

We will go into the house, into the house of the Lord, into the house of the Lord.

2d Treble. Tutti

into the house of the Lord, into the house of the Lord, into the house of the Lord, into the house of the Lord.

Tutti.

into the house of the Lord, We will go, - - - - - - - - we will go - - - - - - - - into the house of the Lord, into the house of the Lord.

Digitized by Google

blessing,

ing, thy blessing is a - - mong thy people, And thy blessing, and thy blessing and thy

blessing, And thy bless - - - - - - - - - - - ing, thy

and thy

blessing, and thy blessing, and thy

bless - - - - ing, and thy blessing is among thy people, is among thy peo - - ple.

thy

blessing, and thy blessing, thy

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Solo.

2d Treble.

Solo.

Sal - va-tion be - long-eth, be - long-eth un - to the Lord, And thy blessing, and thy blessing is a-

Org.

Tutti.

Tutti.

and thy blessing, thy

mong thy people. Sal. - va - tion be - long - eth, be - long - eth unto the Lord, and thy bless-

Tutti.

Tutti.

and thy blessing, thy

Voice.

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on thy strength, put on thy strength, thy strength, O Zi - on, put on thy beautiful garments,

on thy strength, put on thy strength, thy strength, O Zi - on, put on thy beautiful

on thy strength, put on thy strength, O Zi - on, put on thy beautiful

on thy strength, put on thy strength, thy strength, O Zi - on, put on thy beautiful garments,

ff. *pp.*

O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.

ff. *pp.*

garments, O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.

ff. *pp.*

garments, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.

ff. *pp.*

O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city. A - - men— A - - men.

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Shall pass away, Shall pass away, Shall pass, Shall pass away. Awake, awake,

Shall pass away, Shall pass away, Shall pass away. awake, awake, put

Shall pass away, Shall pass away, Shall pass away, Awake, awake, put

Shall pass away, Shall pass away, Shall pass, Shall pass away. Awake, awake,

Awake, awake, put on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

Sym.

on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

Awake, awake, put on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

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pass away, The redeemed of the Lord shall return,

pass away, Sym. The redeemed of the Lord shall return, Sym.

pass away, The redeemed of the Lord shall return,

pass away, The redeemed of the Lord shall return, ever-

ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sorrow and mourning shall pass away,

ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sor - row and mourning

Pia.

ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sorrow and mourn - - - - - ing,

lasting joy - shall be upon their head, ever - lasting joy - shall be upon their head, Sorrow and mourning shall pass away,

Digitized by Google

O Jerusalem, the holy city. The redeemed of the Lord shall re-

O Jerusalem, the holy city. The redeemed of the Lord shall return,

Sym. Sym.

O Jerusalem, the holy city. The redeemed of the Lord shall return,

O Jerusalem, the holy city. The redeemed of the Lord shall re-

turn, Sorrow and mourning shall pass away, shall pass away, shall pass away, shall pass away, shall

ever - lasting joy shall be upon their head, shall pass away, shall pass away, shall pass away, shall

For.

ever - lasting joy shall be upon their head, shall pass, shall pass, shall pass, shall

turn, Sorrow and mourning shall pass away, shall pass away, shall pass away, shall pass away, shall

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Solo. Pia. Tutti. For.

on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put

Solo. Pia. Tutti. For.

on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put

Solo Pia. Tutti. For

on, &c.

Solo. Pia. Tutti. For.

on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put

Solo Pia. Tutti. F.

on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,

Solo. Pia. Tutti. F.

on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,

Solo Pia. Tutti. FF.

on thy strength, thy strength, O Zion, put on thy beautiful garments, O Jerusalem, the holy city,

Solo. Pia. Tutti. F.

on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,

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Solo. 88. Awake, put on thy strength. [ANTHEM.] Abridged from W. Jackson

Awake, awake, put on thy strength, O Zion, put on thy strength, O Zion, O,

2d Treble. Solo.

Solo. Awake, awake, put on thy strength, O Zion, put on thy beautiful garments, O,

Awake, awake, put on thy strength, O Zion, put on thy beautiful garments,

Solo.

Awake, put on thy strength, O Zion, put on thy strength, O Zion— O,

Tutti.

O Jerusalem, O Jerusalem, the holy city. Awake, awake, put on thy strength, O Zion, put

Tutti.

O Jerusalem, O Jerusalem, the holy city. Awake, awake, put on thy strength, O Zion, put

Tutti. Sym.

O Jerusalem, O Jerusalem, the holy city. Awake, awake, put on thy strength, O Zion, put

Tutti.

O Jerusalem, O Jerusalem, the holy city. Awake, awake, put on thy strength, O Zion, put

2d Treble. Solo. Tutti. P. Solo.

Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,

Solo. Solo.

Tutti. P.

Tutti. F.

Blessed be the Lord, for - ev - er-more, Blessed be the Lord, for - ev - er - more. Amen and A - men, A - men.

Tutti. F.

Digitized by Google

Then shall I bathe my weary soul, in seas of heav'nly rest; And not a wave of

trouble roll, Across my peaceful breast— Across my peace - ful breast.

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For. Pia.

Let cares like a wild deluge come, And storms of sorrow fall; May I but

For.

safely reach my home—May I but safely reach my home— My God, my heav'n—my all:—

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"When I can read my title clear."

Thos. Hastings.

Andante Moderato.

Second Treble.

When I can read my ti - tle clear, To mansions in the skies, I'll bid fare - well to ev'ry fear, And wipe my

Pia. For.

weeping eyes—And wipe my weeping eyes— I'll bid farewell to ev'ry fear, And wipe my weeping eyes.

Cres. F. Dim. Pia. For. Pia.

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O death, where, &c.

For. For. Adagio.

Lend, lend your wings! I mount, I fly, O grave, where is thy victory? thy victory? O death, O death, where is thy sting?

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Cres. F. Dim. Cres. F. 144. Allo. Staccato. F.

Heav'n opens on my eyes! My ears with sounds se - raph - ic ring! Lend, lend your wings! I mount, I fly, O grave, where is thy victory? O

Pia.

grave, where is thy victory? O death, where is thy sting? O grave, &c. O death, &c. Lend, lend your wings! I mount, I fly, O

Tasto.

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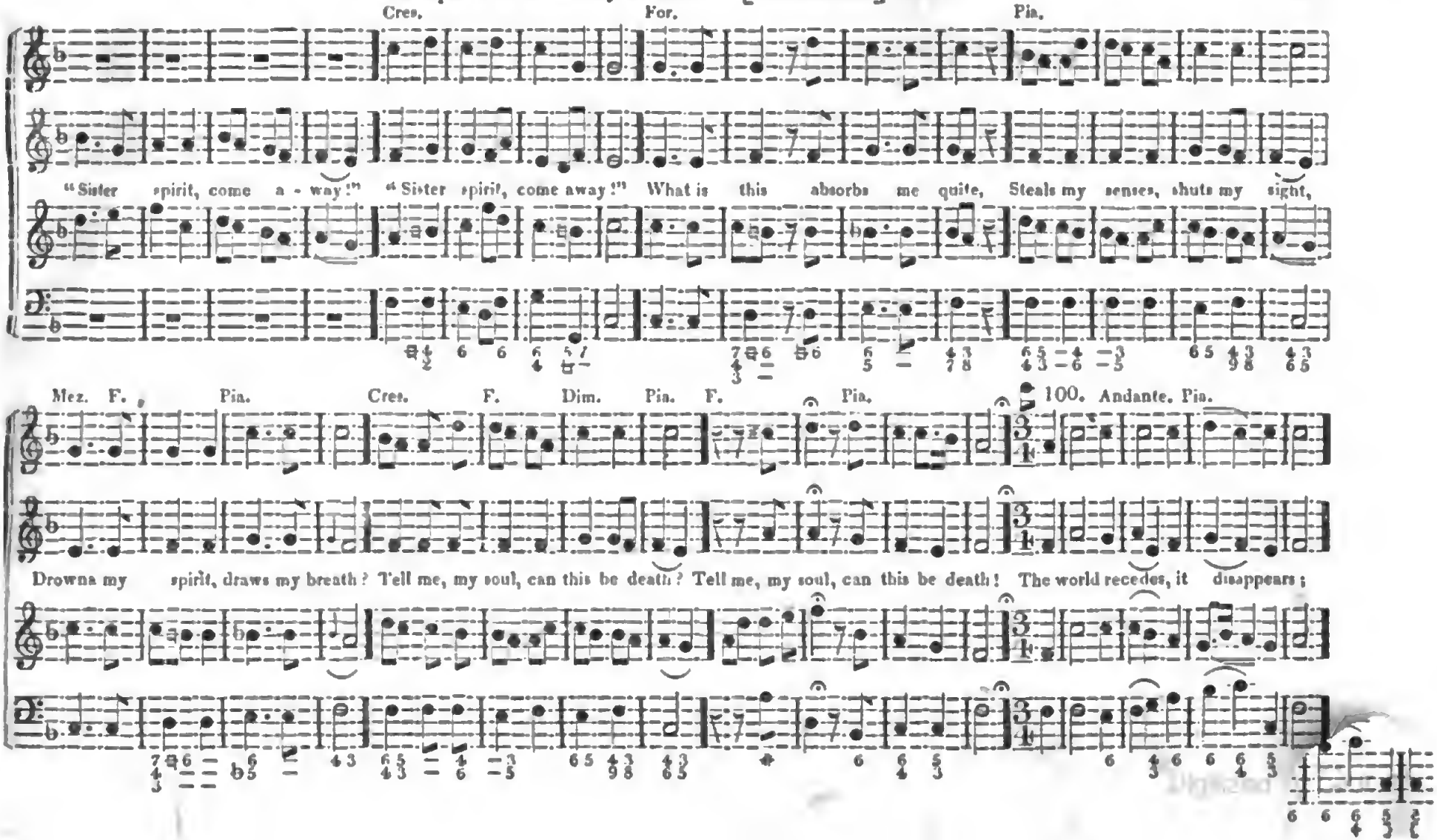

Cres.
For.
Pia.
"Sister spirit, come a - way!" "Sister spirit, come away!" What is this absorbs me quite, Steals my senses, shuts my sight,
Mez. F.
Pia.
Cres.
F.
Dim.
Pia.
F.
Pia.
100. Andante. Pia.
Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death! The world recedes, it disappears;

♩ 76. "Vital spark of heav'nly flame." [DYING CHRISTIAN.] Harwood.

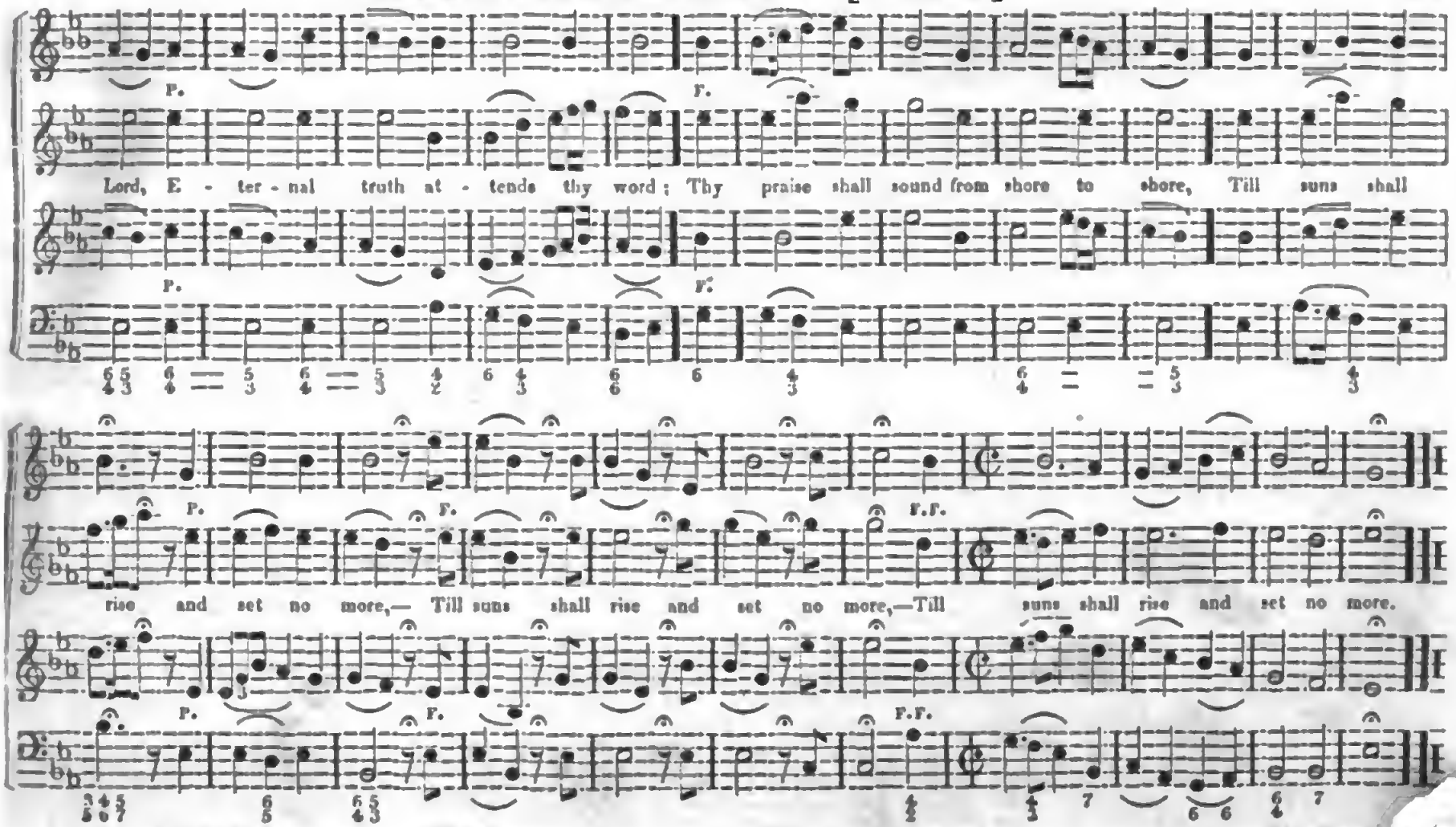
Adagio. Affet. Second Treble.

Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!— Oh! the pain, the bliss of dying!

♩ 126. Pianissimo.

Second Treble.

Cease, fond nature, cease thy strife, And let me languish into life! Hark! they whisper, angels say, they whisper, angels say,



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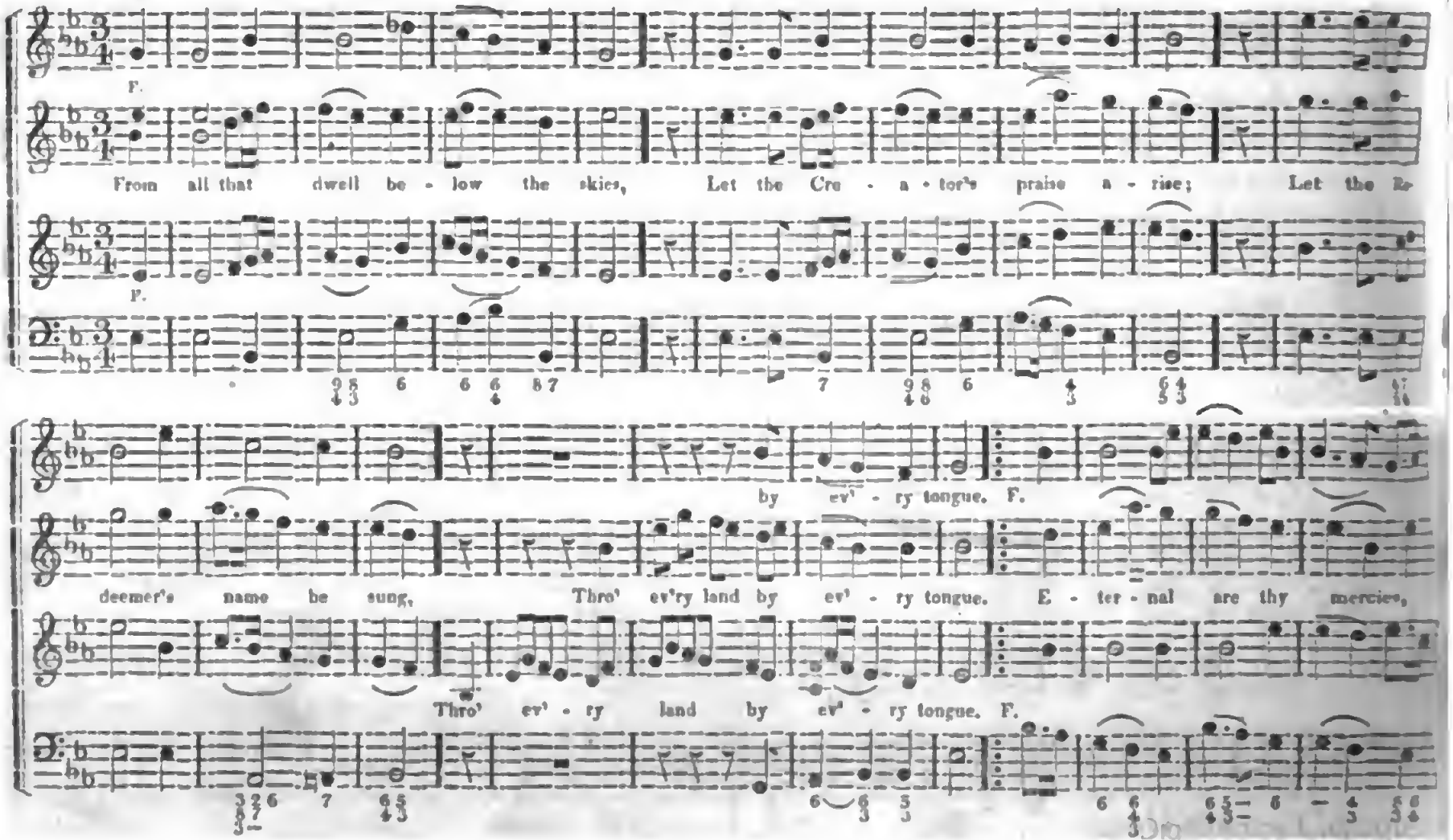
104. "From all that dwell below the skies." [Denbigh.] Altered from Dr. Madan.



CHORUS.

His blood flows so freely, in streams of salvation. Hal - le - lu - jah! to the Lamb, who has bought us a pardon!

We'll praise him a - gain, when we pass over Jordan—We'll praise him a - gain, when we pass over Jordan.

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102. Larghetto. "The voice of free grace." [SCOTLAND.] Dr. Clark.

The voice of free grace cries escape to the mountain! For all that believe Christ has open'd a fountain,

For sin and uncleanness, and ev'ry transgression: His blood flows so freely, in streams of salvation—

Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When rolling years shall cease to

Unison.

more, shall cease to move—When rolling years shall cease to move—When roll - ing years shall cease to move.

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And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise—Shall fill thy courts with

Unis.

sounding praise—Shall fill—Shall fill thy courts with sounding praise. Wide! wide as the world is thy command,

Unison.

Digitized by Google

Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again—

♩ 120.
Con Spirito.

Tutti. F.

He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - es raise,

Tutti. F.

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Maestoso.

Be-fore Je - ho - vah's awful throne, Ye nations bow with sacred joy! Know that the Lord is God a - lone,

Andante. 160.

P. Trio.

He can cre - ate, and he de - stroy—He can cre - ate, and he de - stroy. His sov'reign pow'r, with - out our aid,

P.

The first line of Denmark is harmonized in two ways. If the large notes be sung, the small ones must be omitted, and vice versa.

Google

all ye lands, O be joyful in God, all ye lands, O be joyful in God, all ye lands, make his praise glo-rious, O be joyful in God, all ye

Sym.

Adagio.

lands, in God, all ye lands, in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, make his praise glorious.

lands, in God, all ye lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, make his praise glorious.

Google

Moderato Maestoso.

2d Treble.

O praise the Lord with one consent, O praise the Lord with one consent, And magnify his name, Praise the Lord with one consent, and magnify his name.

♩ 160.

Allegro. Staccato. F.

Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

Let all the servants of the Lord, His worthy praise, his worthy, worthy praise proclaim. O be joyful in God, all ye lands, O be joyful in God, all ye lands,

Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

Second Treble.

1. From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;

Treble. Moderato.

2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though ev'ry prospect pleases, And only *man* is vile;

Base.

3. Shall *we*, whose souls are lighted By wisdom from on high, Shall *we* to men benighted, The lamp of life deny?

4. WAFT, WAFT ye winds, his story; And you, ye waters, *roll*, Till like a sea of glory, It spreads from pole to pole;

1. From many an ancient river, From many a palmy plain, They call *us* to de-liver,—Their land from error's chain.

2. In vain with lavish kindness The gifts of God are strown; The heathen in his *blindness* Bows down to *wood* and *stone*.

3. SALVATION! O SALVATION! The joyful sound pro-claim, Till earth's remotest nation, Has learnt Messiah's name.

4. Till o'er our ransom'd nature, The Lamb for sinners slain, REDEEMER, KING, CREATOR, Returns in bliss to reign.

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1. How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

2d Treble.

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That

5. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, be - hold thy Saviour—King, He reigns and triumphs here—He reigns—He reigns and triumphs here!

see this heav'nly light! Prophets and kings desir'd it long, But [- - - - - - - -] died—But died without the sight.

all the earth abroad, Let ev'ry na - tion now be - hold Their Saviour and their God—be - hold Their Saviour and their God.

The first two lines of the 2d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft.

Andante.

1. Safely thro' another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to - day:

2d Treble.

2. While we seek supplies of grace, Thro' the dear Redeemer's name; Show thy reconciling face—Take a - way our sin and shame:

3. Here we come thy name to praise, Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear:

4. May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring re - lief from all complaints:

Soli. Tutti.

Day of all the week the best; Emblem of e - ter - nal rest—Day of all the week the best; Emblem of e - ter-nal rest:

From our worldly cares set free, May we rest this day in thee—From &c.

Here af - ford us, Lord, a taste, Of our ev - er - last-ing feast—Here &c.

Thus let all our Sabbaths prove, Till we join the church a - bove—Thus &c.

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Andantino.

1. While, with ceaseless course, the sun, Hasted round the former year, Many souls their race have run, Never more to meet us here.

2. As the winged arrow flies, Speedily the mark to find; As the lightning from the skies Darts, and leaves no trace be - hind;

3. Thanks for mercies past receive, Pardon of our sins renew; Teach us, henceforth, how to live With e - ter - ni - ty in view:

Fix'd in an e - ter-nal state, They have done with all below: We a little longer wait, But how little none can know.

Swiftly thus our fleeting days Bear us down life's rapid stream; Upwards, Lord, our spirits raise, All be - low is but a dream.

Bless thy word to young and old, Fill us with a Saviour's love; And when life's short tale is told, May we dwell with thee a - bove.

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2d Treble.

The saffron tints of morn appear, And glow across the blushing east, The brilliant orb of day is near, To dissipate the ling'ring mist; And while his mantling splendors dart, Their

radiance o'er the kindling skies, To chase the darkness of my heart, Arise, O God of light, A - rise, a - rise, a - rise, a - rise.

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♩ 112. "We bless the Lord, the just, the good." [NEWARK.] Stanley.

Alto. Fuge.

We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food;

Treble.

We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food;

Base.

We bless the Lord, &c. 7 7 3 6 7 6— 7 6— 3
5 6 5— 6
3 3

Who pours his blessings from the skies, And loads our days with rich sup - plies.

Who pours his bless - ings from the skies, And loads our days with rich sup - plies.

Who pours, &c. 5—— 3 6 7 6 6 6 5 5 5 7
6 6 2 5 5 4 3—

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Solo. Tutti.

2d Treble. Solo. Tutti.

Behold the glories of the Lamb, Amidst his Father's throne: Prepare new honours for his name—Prepare new honours for his name, And songs before unknown. Let elders worship

Solo. Tutti.

Solo. Tutti.

Solo. Tutti.

at his feet, The church adore around; With vials full of odours sweet,—With vials full of odours sweet, And harps of sweeter sound—And harps of sweeter sound.

Solo. Tutti.

Solo. Tutti.

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80. "My God, the steps of pious men." [DUNGENESS.] Mozart.

Adagio Sostenuto.

2d Treble.

My God, the steps of pious men, Are order'd by thy will; Though they should fall, they rise again, Thy hand supports them still.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

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Tenor. Adagio Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face re - veals.

Lentando. Dim.

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2d Treble.

P.

God of my life, through all its days, My grateful pow'rs shall sound thy praise; The song shall wake with op'ning light,

P.

And warble to the si - lent night. The song shall wake with op'ning light, And warble to the si - lent night.

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Adagio Sostenuto.

2d Treble.

There is a stream, whose gentle flow Surrounds the ci - ty of our God. There is a stream, whose gentle flow

Surrounds the ci - ty of our God— A sacred river, from whose fount, The living waters flow abroad.

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66. "With holy fear and humble song." [WALTHAM.] Beethoven.

Cantabile e Sostenuto. D. C.

2d Treble. D. C.

With holy fear and humble song, The dreadful God, our souls adore; Rev'rence and awe becomes the tongue That speaks the terrors of his pow'r—

Rev'rence and awe become the tongue That speaks the terrors of his pow'r. D. C.

84. "Softly the shade of ev'ning falls." [SOUTH STREET.] Haydn.

2d Treble.

Softly the shade of eve'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres—amid the spheres.

Adagio Sostenuto.

2d Treble.

Lord, thou hast known my inmost mind, Thou dost my path and bed inclose; My waking soul on thee re - lies,

On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - - - - - Lord, ever present, ever nigh?

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92. "In verdant pastures." Geminiani.

Adagio Sostenuto.

2d Treble.

In verdant pastures large and fair, The Shepherd feeds his chosen sheep; He guards his flock with tender care, And watches o'er them while they sleep.

86. "How pleasant, how divinely fair." [GARDNER.] Viotti.

Sostenuto Adagio.

2d Treble.

How pleasant, how divinely fair, O Lord of hosts, thy dwellings are! With strong desire my spirit faints, To meet th'assembly of thy saints.

r. fa.

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Sostenuto Adagio.

2d Treble.

p. fz. p.

Lord, when my thoughts delight - ed rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart,

p. fz. p.

p. fz. p.

Cres. f

And bids my fears and doubts de - part, Lord, so my thoughts de - lighted rove, Amidst the wonders of thy love.

Cres. f

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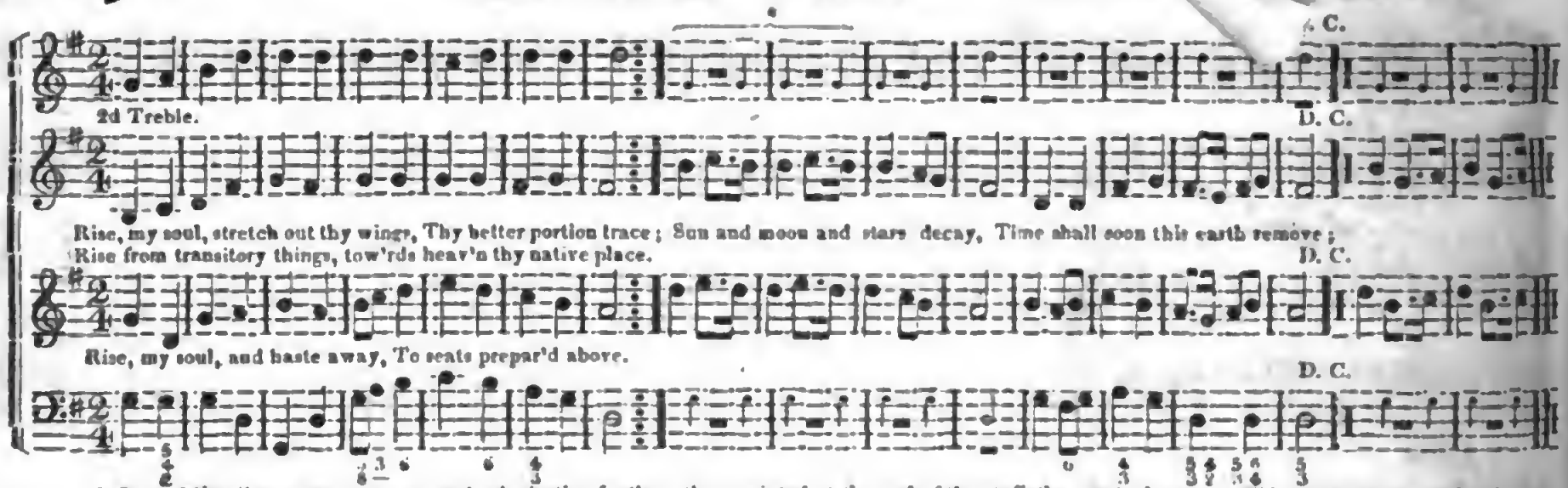
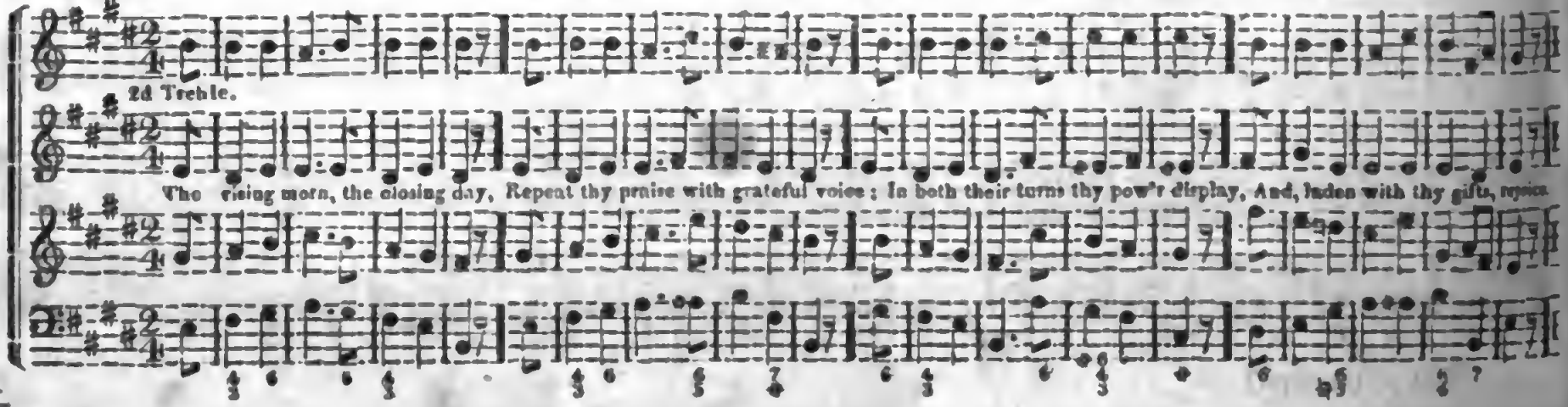
112. **AMSTERDAM.** 7's & 6's. Nares.

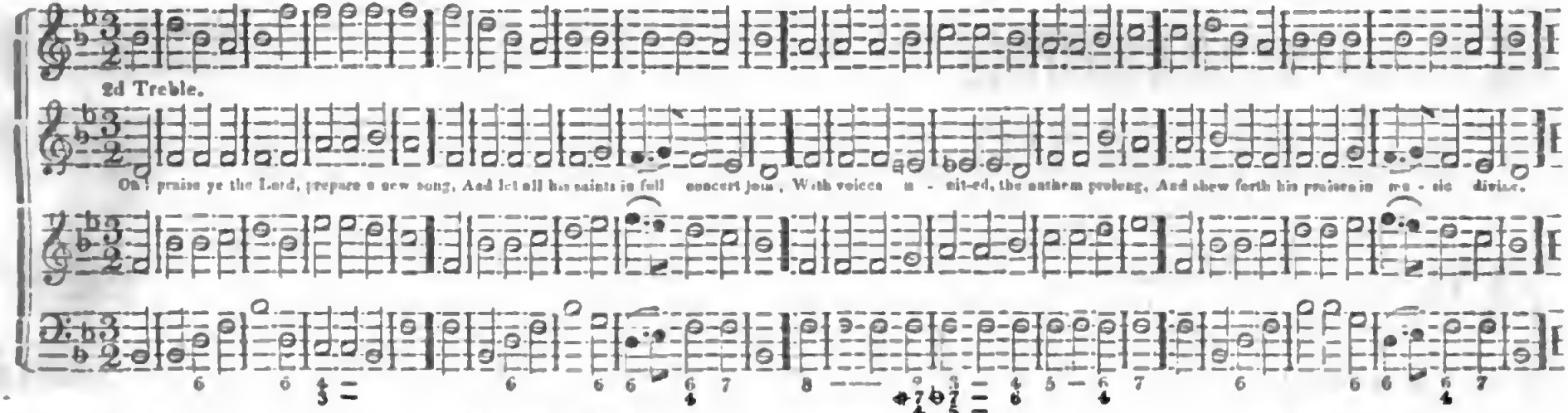


* By omitting these two measures, and substituting for them those printed at the end of the staff, the poetical accent will be better accommodated.

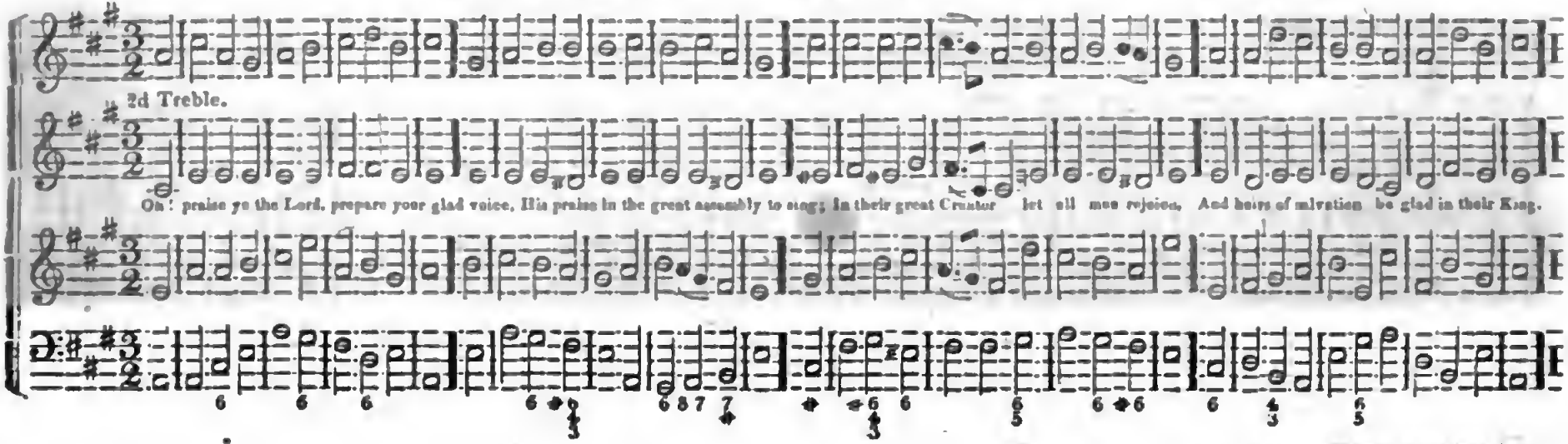
80. "The rising morn, the closing day." [VIENNA.] Beethoven.



♩ 112. **LYONS.** 10's & 11's. Haydn.



♩ 108. **St. MICHAEL's.** 10's & 11's. Handel.



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2d Treble.

10's. Not to our names, Thou only Just and True, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice, claim

10's & 11's. The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west the sov'reign orders spread,

Immortal honours to thy sov'reign name. Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, "Where is your God."

Thro' distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices: Lift up your heads, ye saints, with cheerful voices.

2d Treble.

Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near, let all things come,

To hear his justice and the sinner's doom: "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands."

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2d Treble.

No war nor battle's sound Was heard the world around, No hos - tile chiefs to furious combat ran.

But peaceful was the night, In which the Prince of light His reign of peace upon the earth began.

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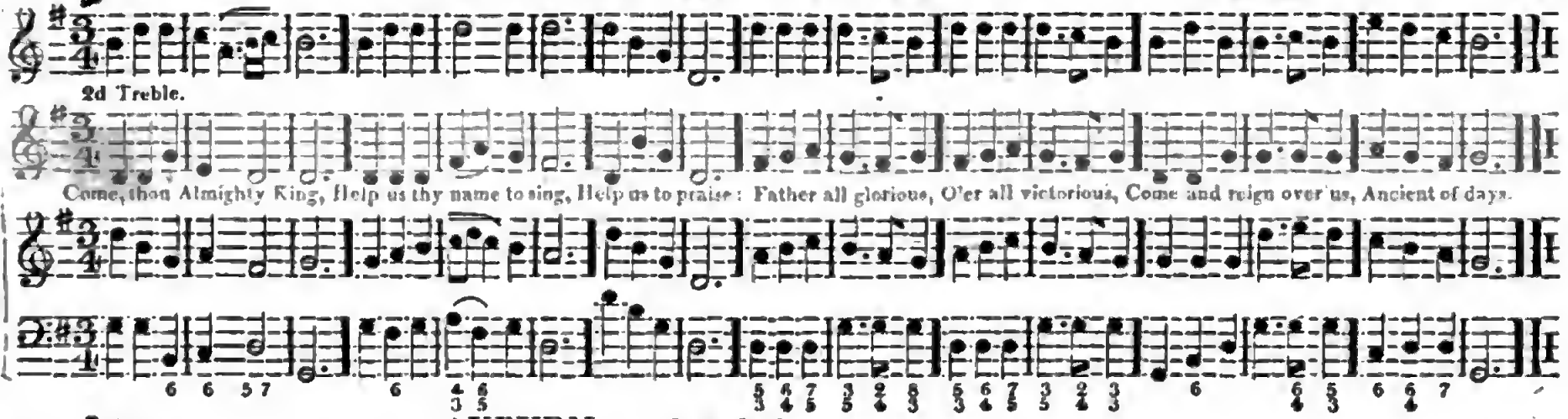
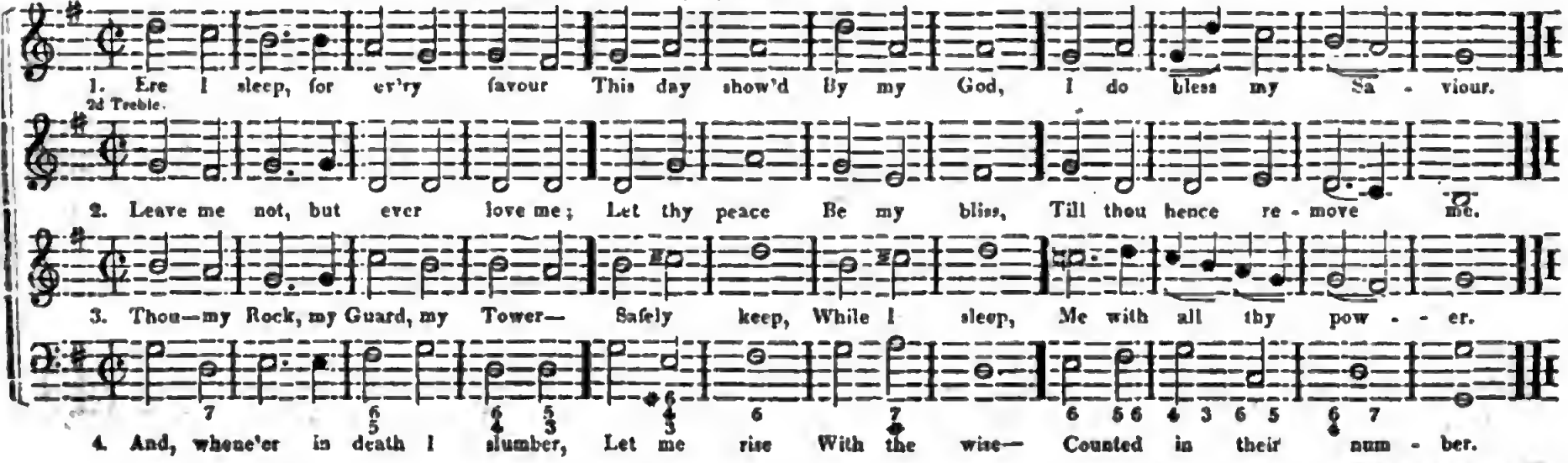


88. AUBURN. 8, 3, & 6.



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2d Treble.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore; Sing aloud,

Unison.

evermore, Worthy the Lamb!—Worthy the Lamb!— Worthy the Lamb! Sing aloud, evermore, Worthy the Lamb!

SYM. SYM.

Digitized by Google

2d Treble.

The Lord is our shepherd, our guardian, and guide; What - ev - er we want, he will kindly provide:

To sheep of his pas - ture his mer - cies abound, His care and pro - tec - tion, his flock will surround.

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96. HAMILTON. 10's & 11's

Affettuoso.

The day is far spent, the ev'ning is nigh, When we must lay down the body and die.

Great God, we sur - ren-der our dust to thy care; But, oh! for the summons our spirit prepare.

Sostenuto Adagio.

2d Treble.

p. fz. p.

Lord, when my thoughts delight - ed rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart,

p. fz. p.

p. fz. p.

Cres.

f.

And bids my fears and doubts de - part, Lord, so my thoughts de - lighted rove, Amidst the wonders of thy love.

Cres.

f.

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112. AMSTERDAM. 7's & 6's. Nares.

D. C.

2d Treble.

D. C.

Rise, my soul, stretch out thy wings, Thy better portion trace; Sun and moon and stars decay, Time shall soon this earth remove;
Rise from transitory things, tow'rds heav'n thy native place.

D. C.

Rise, my soul, and haste away, To seats prepar'd above.

D. C.

* By omitting these two measures, and substituting for them those printed at the end of the staff, the poetical accent will be better accommodated.

80. "The rising morn, the closing day." [VIENNA.] Beethoven.

2d Treble.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts, rejoice.

112. **LYONS.** 10's & 11's. Haydn.

2d Treble.

Oh! praise ye the Lord, prepare a new song. And let all his saints in full concert join, With voices u - nit-ed, the anthem prolong, And show forth his praises in ma - ny divine.

108. **St. MICHAEL's.** 10's & 11's. Handel.

2d Treble.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

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2d Treble.

10's. Not to our names, Thou only Just and True, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice, this

10's & 11's. The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west the sov'reign orders spread,

Immortal honours to thy sov'reign name. Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, "Where is your God."

Thro' distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices: Lift up your heads, ye saints, with cheerful voices.

2d Treble.

Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near, let all things come,

To hear his justice and the sinner's doom: "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands."

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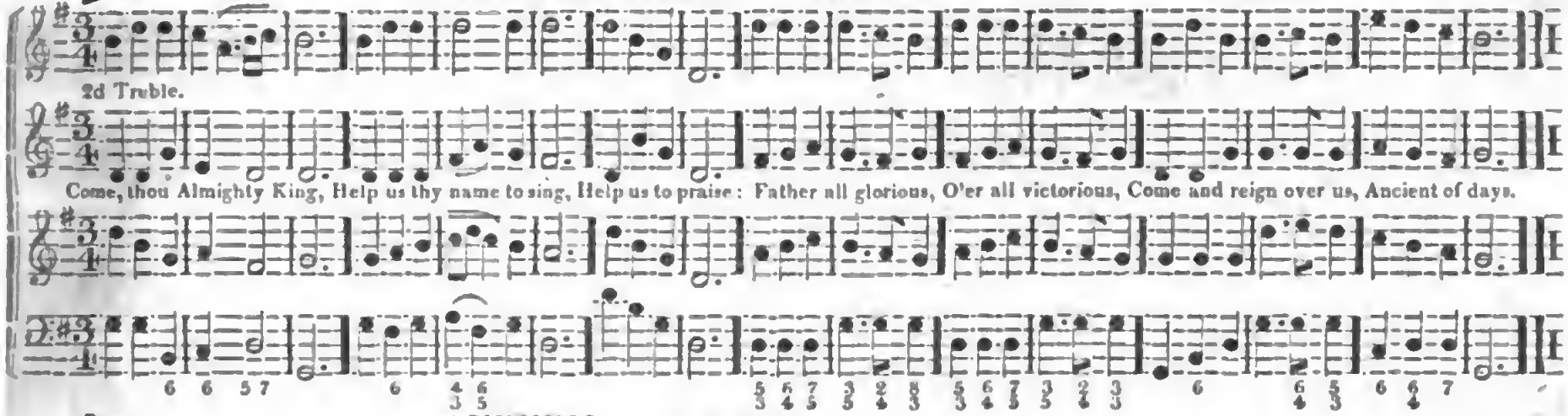
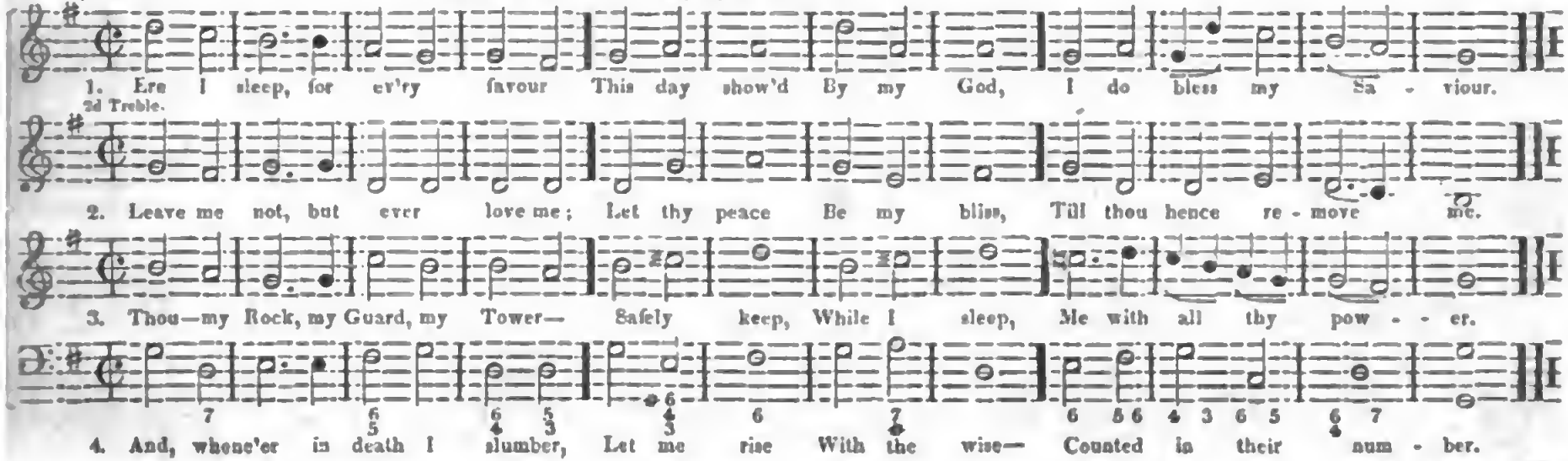
2d Treble.

No war nor battle's sound Was heard the world around, No hos - tile chiefs to furious combat run;

But peaceful was the night, In which the Prince of light His reign of peace upon the earth began.



SS. AUBURN. 8, 3, & 6.



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2d Treble.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore; Sing aloud,

Unison.

evermore, Worthy the Lamb!—Worthy the Lamb!— Worthy the Lamb! Sing aloud, evermore, Worthy the Lamb

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2d Treble.

The Lord is our shepherd, our guardian, and guide; What - ev - er we want, he will kindly provide:

To sheep of his pas - ture his mer - cies abound, His care and pro - tec - tion, his flock will surround.

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§ 96. HAMILTON. 10's & 11's

Affettuoso.

The day is far spent, the ev'ning is nigh, When we must lay down the body and &

Great God, we sur - ren-der our dust to thy care; But, oh! for the summons our spirit prepare.

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2d Treble.

The Lord is our shepherd, our guardian, and guide, What - ever we want, he will kindly provide; To sheep of his

Solo. Tutti.

pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

Solo. Tutti.

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2d Treble.

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

88. GOSHEN. Eights.

Tenor.

First and Second Treble.

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise.

108. DEVONSHIRE. 5's & 6's. Prof. Norton.

1. Ye servants of God, Your master proclaim, And publish abroad His wonderful name; The name all victorious Of Jesus extol; His kingdom is glorious, And rules over all.

2d Treble.

2. God reigneth on high, Almighty to save, And still he is nigh. His presence we have: The great congregation His triumph shall sing, Ascribing salvation To Jesus our King.

3. Salvation to God, Who sits on the throne; Let all cry aloud, And honour the Son: Our Jesus' high praises The angels proclaim, Fall down on their faces, And worship the Lamb.

Tenor.

4. Then Let us adore, And give him his right; All glory and pow'r, And wisdom and might, All honour and blessing, With angels above; With thanks never ceasing, And infinite love.

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♩ 88. **WANWORTH.** Eights. Harwood.

2d Treble.

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

♩ 100. **SPRING.** Eights. Thos. Clark.

2d Treble. *Grazioso.*

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles aw

2. Shall every creature around, Their voices in concert unite, And I, the most favour'd, be found, In praising to take less delight.

2. Awake, then, my harp and my lute, Sweet organs your notes softly swell, No longer my lips shall be mute, The Saviour's high praises to tell.
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

2d Treble.

May the grace of Christ our Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above.

Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

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2d Treble.

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry: See, it rends the rocks a - sun - der,

Shakes the earth and veils the sky: "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry

2d Treble.

Lo! he comes with clouds descending, Once for favour'd sinners slain;

Thousand, thousand saints attending, Swell the triumph of his train.— Hal - le - lu-jah! Hal-le - lu - jah! Hal-le-lu-jah! Jesus now shall ever reign.

100. **SUFFOLK. 8's, 7's & 4.**

2d Treble.

Lo! he comes, with clouds descending, Once for favour'd sinners slain;

Thousand, thousand saints attending, Swell the triumph of his train. Hal-le - lu-jah! Hal - le - lu - jah! God appears on earth to reign.

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100. WESTBOROUGH. 8's & 7's, or 8's, 7's & 4. Haydn.

2d Treble.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

80. **JERAULD.** 8's & 7's. C. Zeuner.

2d Treble.

When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

88. **TAMWORTH.** 8's, 7's & 4. Lockhart.

2d Treble.

Lo! he comes, with clouds descending, Once for favour'd sinners slain:

Thousand, thousand saints attending, Swell the triumph of his train. Hal-le - lu - jah, Hal-le - lu - jah, Jesus now shall ever reign.

Tasto.

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2d Treble.

Gently, Lord, oh gently lead us, Thro' this lowly vale of tears: And, O Lord, in mercy give us, Thy rich grace in all our fears;

Oh! refresh us with thy blessing: Oh! refresh us with thy grace—Oh! re - fresh us—Oh! refresh us— Oh! refresh us with thy grace.

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2d Treble.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace: Let us, each thy love pos - sess - ing,

Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! refresh us! Trav'ling thro' this wil - der - ness.

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♩ 88. MESSINA. 7's, or 8's & 7's. L. Kozeluch.

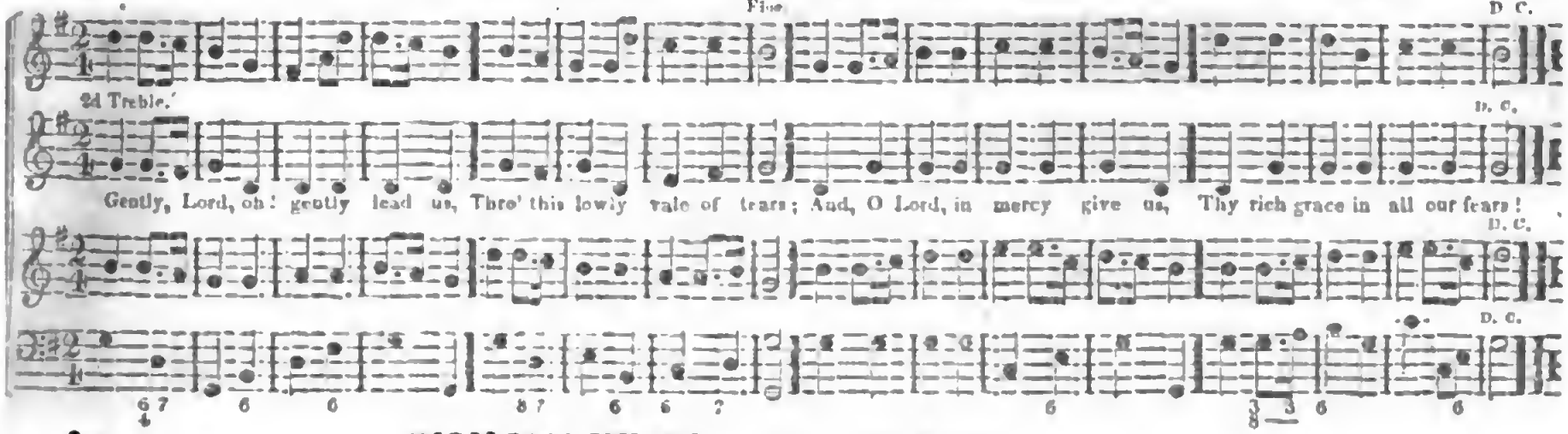
2d Treble.

Lovely is the face of nature, Deck'd with spring's unfolding flow'rs; While the sun shows ev'ry feature, Smiling thro' descending show'rs.

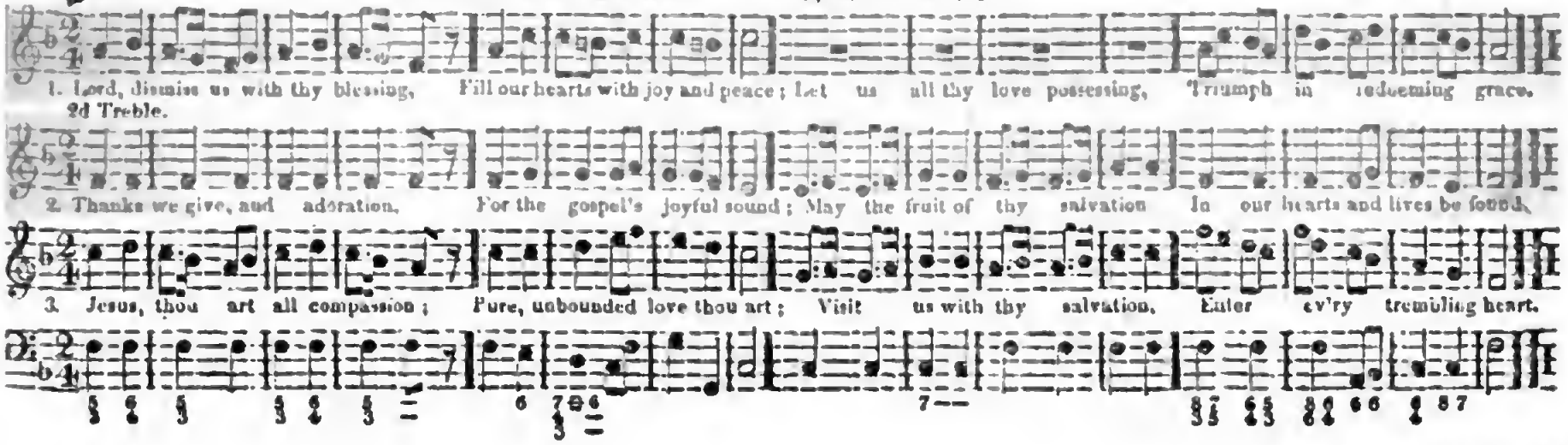
♩ 96. WORTHING. 8's & 7's. Schelz.

2d Treble.

Glorious things of thee are spoken, Zion, city of our God; He whose word cannot be broken, Form'd thee for his own abode.



92. SICILIAN HYMN. 7's, or 8's & 7's.



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♩ 88. **BENSON.** Sevens. L. Mason.

2d Treble.

Lord, we come before thee now, At thy feet we humbly bow; O do not our suit disdain, Shall we seek thee, Lord, in vain?

♩ 100. **ADULLUM.** Sevens.

2d Treble.

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways—Glorious in his works and ways.

2d Treble.

Children of the heav'nly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

* The key of G (in which this piece was originally written) will be found best for many choirs.

88. LINCOLN. Sevens. Dr. Boyce.

2d Treble.

Morning breaks upon the tomb, Jesus dissipates the gloom: Day of triumph through the skies—See, the glorious Saviour rise.

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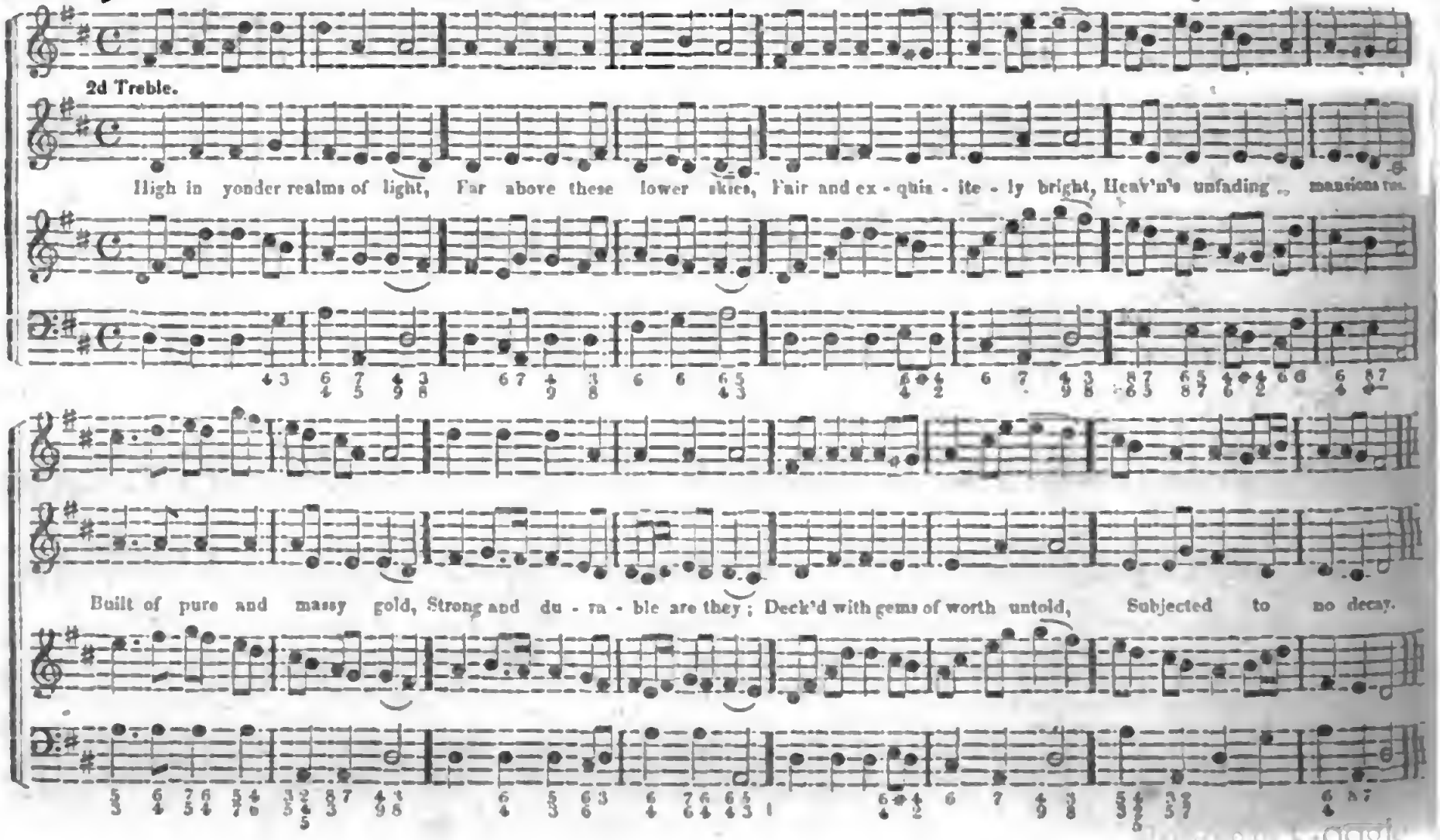

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88. **GRANBY.** Sevens.

2d Treble.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.

92. **RUTLAND.** Sevens. Winter.

D.C.

2d Treble.

D. C.

Weary souls, that wander wide, From the celest'al point of bliss, Turn to Jesus crucified, Fly to those dear wounds of his:

D. C.

Sink into the purple flood; Rise into the life of God.

D. C.

Fine.

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♩ 96. SABBATH. 7's. 6 lines.

2d Treble.

Safely through an - oth - er week God has brought us on our way; Let us now a blessing seek,

Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.

100. **NAPLES.** Sevens. Pleyel.

2d Treble.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die.

112. **PILTON.** Sevens. Weldon.

2d Treble.

Praise to God, immortal praise, For the love that crowns our days: Bounteous Source of ev'ry joy, Let thy praise our tongues employ.

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96. **ALCESTER.** Sevens.

2d Treble.

Now the shades of night are gone, Now the morning light is come, Lord, may we be thine to-day, Drive the shades of sin away.

80. **ALSEN.** 7's, or 8's & 7's. F. L. Abel.

2d Treble.

Sov'reign Ruler of the skies, Ever gracious, ever wise; All my times are in thy hand, All events at thy command.

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2d Treble.

Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,

With thy sap my spirit feed— Tree of life, thine influence shed, With thy sap my spirit feed.

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80. NORWICH. Sevens. L. Mason.

2d Treble.

1. Gently glides the stream of life, Oft along the flow'ry vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

92. ALEXANDRIA. Sevens.

2d Treble.

Holy Father, God of love, Look with mercy from above; Let thy streams of comfort roll, Let them fill and cheer my soul.

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2d Treble.

Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,

With thy sap my spirit feed— Tree of life, thine influence shed, With thy sap my spirit feed.

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80. **NORWICH.** Sevens. **L. Mason.**

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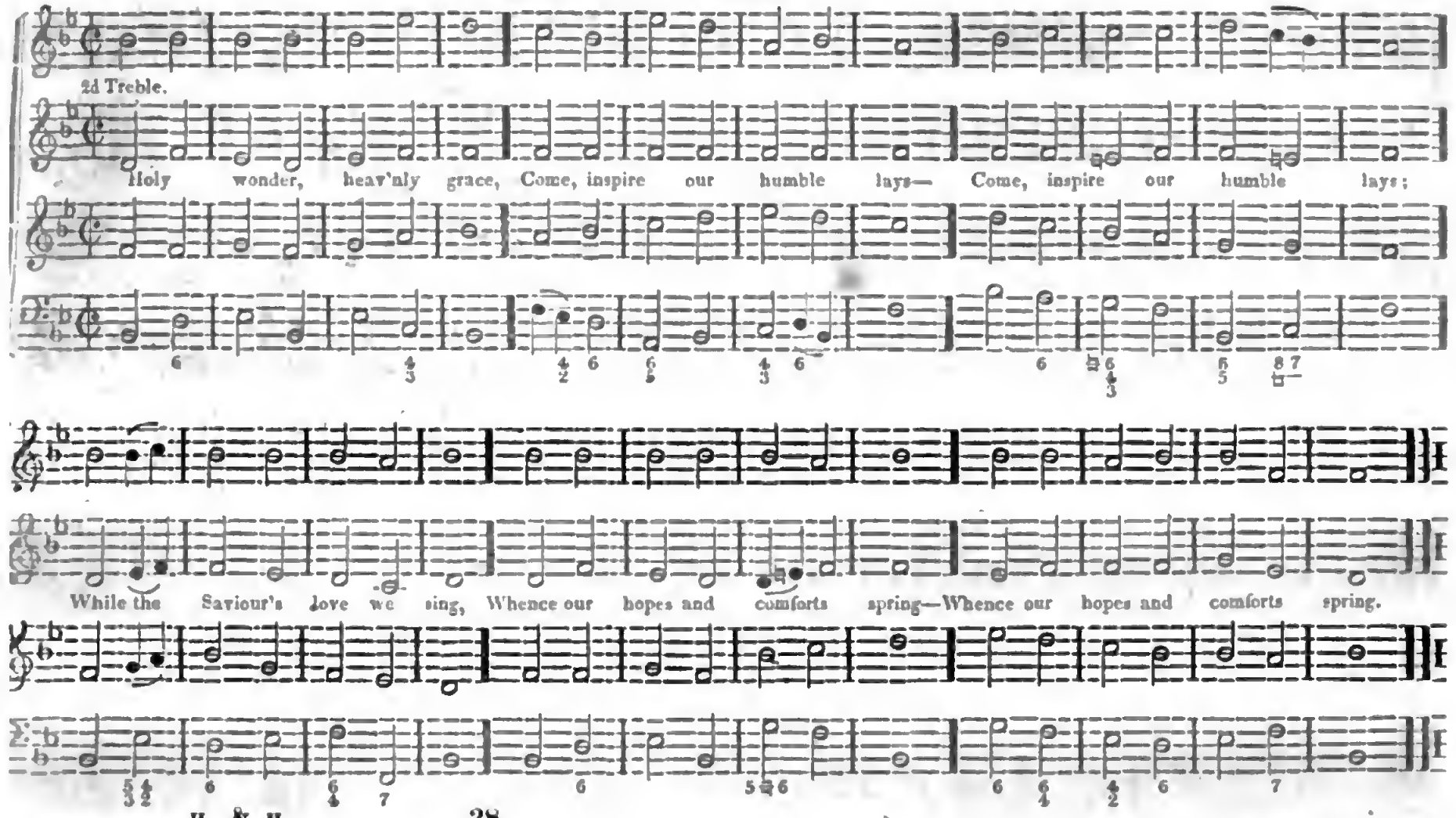
92. **ALEXANDRIA.** Sevens.

2d Treble.

Holy Father, God of love, Look with mercy from above; Let thy streams of comfort roll, Let them fill and cheer my soul.



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HOTHAM. Sevens. Dr. Madan.

2d Treble.

1. Jesus, refuge of my soul, Let me to thy bosom fly; While the raging billows roll, While the tempest still is high: All my trust on

2. Other refuge have I none,—Hangs my helpless soul on thee! Leave, oh! leave me not alone! Still support and comfort me! Hide me, O my

thee is stay'd; All my hope from thee I bring: Cover my defenceless head, With the shadow of thy wing—With the shadow of thy wing.

Saviour! hide, Till the storm of life be past; Safe in - to the haven guide; Oh, receive— Oh, receive— Oh, receive my soul at last.

♩ 80. **PLAINFIELD.** H. M. ♩ 120.

2d Treble.

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above. He sent his own E - ter - nal Son, To die for crimes That man had done.

♩ 92. **EDYFIELD.** Sevens. **C. L. Latrobe.**

2d Treble.

Lord, submissive make us go, Gladly leaving all below; Only thou our leader be, And we then will follow thee.

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HADDAM. H. M.

2d Treble.

The Lord Je - ho - vah reigns, His throne is fix'd on high; The garments he assumes Are light and majesty:

His glories shine with beams so bright, No mor - tal eye can bear the sight.

♩ 80. HARWICH. H. M.

2d Treble.

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above: He sent his own E - ter - nal Son, To die for crimes That man had done.

♩ 80 DARWELL's. H. M. Rev. Dr. Darwell.

2d Treble.

Awake! Awake! arise, and hail the glorious morn: Hark! how the angels sing, "To you a Saviour's born." Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.

Tenor.

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♩ 100. **WEYMOUTH.*** H. M. Rev. R. Harrison.

2d Treble.

All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - dor'd, Thou rising, reigning God.

f. With thee we rise, With thee we reign, And empires gain Beyond the skies—With thee we rise, With thee we reign, And empires gain Beyond the skies.

* Arranged by Thos. Hastings.

2d Treble.

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly

temples are: To thine a - bode My heart aspires, With warm de - sires, To see my God.

Digitized by Google

2d Treble.

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day,

Our noblest songs de - mand. An - spi - cious morn, Thy blissful rays Bright seraphs hail, In songs of praise.

1. Welcome, de - light - ful morn, Thou day of sacred rest; I hail thy kind re - turn.

2d Treble.

2. Now may the King descend, And fill his throne of grace; Thy sceptre, Lord, ex - tend,

3. Descend, ce - les - tial Dove, With all thy quick'ning pow'rs; Disclose a Saviour's love,

Lord, make these moments blest: From the low train of mortal toys, I soar to reach im - mor - tal joys.

While saints address thy face: Let sinners feel thy quick'ning word, And learn to know and fear the Lord.

And bless the sacred hours: Then shall my soul new life ob - tain, Nor Sabbaths be indulg'd in vain.

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ACTON. H. M.

2d Treble.

To God the mighty Lord, Your joy - ful thanks re - peat; To him due praise af - ford, As

good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.

2d Treble.

To God, the mighty Lord, Your joyful thanks re - peat; To him due praise af - ford,

As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.

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TRIUMPH. H. M.

Lockhart.

2d Treble.

Rejoice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

ev - er - more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!

Tasto.

2d Treble.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs em - ploy, Above the

starry frame. Your voices raise, Ye cher - u - bim And ser - a - phim, To sing his praise.

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2d Treble.

To God, the Father's throne, Per - pet - ual honours rise, Glo - ry to God the Son, To God the

Spir - it praise: And while our lips their tribute bring, Our faith a - dores the name we sing.

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2d Treble.

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glories crown'd:

Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

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2d Treble.

How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal,

Taste.

Soli.* Tutti.

We'll haste to Zi - on's hill, And there our vows and hon - ours pay— And there our vows and honours pay.

* Let this passage [illegible] bles and Tenors.

2d Treble.

How pleas'd and blest was I, To hear the people cry, [omit.] "Come, let us seek our God to - day!"

Tuste.

Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

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WORSHIP.* S. P. M.

2d Treble.

How pleasant 'tis to see, Kin - dred and friends a - gree, Each in his proper sta - tion now,

And each fulfil his part, With sympathizing heart, In all the cares of life and love.

* An alteration has been made in the first part of this tune, so as to produce uniformity of rhythm throughout.

1. Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Al - migh - ty's name:

2d Treble.

2. Wake, all ye soaring throngs and sing; Ye feather'd warblers of the spring, Harmonious anthems raise,

3. Let man, by no - bler passions sway'd, The feel - ing heart, the judging head, In heav'nly praise employ;

Lo! heav'n and earth, and seas and skies, In one melodious concert rise, To swell th'in - spir - ing theme.

To him who shap'd your finer mould, Who tipp'd your glitt'ring wings with gold, And tun'd your voice to praise.

Spread the Cre - a - tor's name a - round, Till heav'n's broad arch ring back the sound, In gen - 'ral bursts of joy.

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100. COLUMBIA. C. P. M.

2d Treble.

Father of all, E - ter - nal mind, In un - cre - at - ed light enshrin'd, Immensely good and great,

Thy children form'd and bless'd by thee, With filial love and rev'rence pay Their homage at thy feet.

Google

Largo e Piano.

1. O thou, that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee!—

2d Treble.

2 Slain in the guilty sinner's stead, His spotless righteousness I plead, And his a - vail - ing blood:

3. Then snatch me from e - ter - nal death, The spirit of a - dop-tion breathe, His con - so - la - tions send:

4. The King of terrors then would be A welcome mes - sen - ger to me, To bid me come a - way:

I have no refuge of my own, But fly to what my Lord hath done And suffer'd once for me.

Thy righteousness my robe shall be, Thy merit shall a - tone for me, And bring me near to God.

By him some word of life im - part, And sweetly whisper to my heart, "Thy Maker is thy friend."—

Unclog'd by earth or earthly things I'd mount, I'd fly with eager wings To ev - er - last - ing day.

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KEW. C. P. M.

Dr. Randall.

2d Treble.

1. The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to adore:

2. What joy, while thus I view the day, That warns my thirsting soul away, What transports fill my breast

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.

For lo! my great Re - deem - er's pow'r Unfolds the ev - er - lasting door, And leads me to his rest.

2d Treble.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name:

Lo! heav'n and earth, and seas and skies, In one me - lodious concert rise, To swell th'in - spiring theme.

Voice or Organ.

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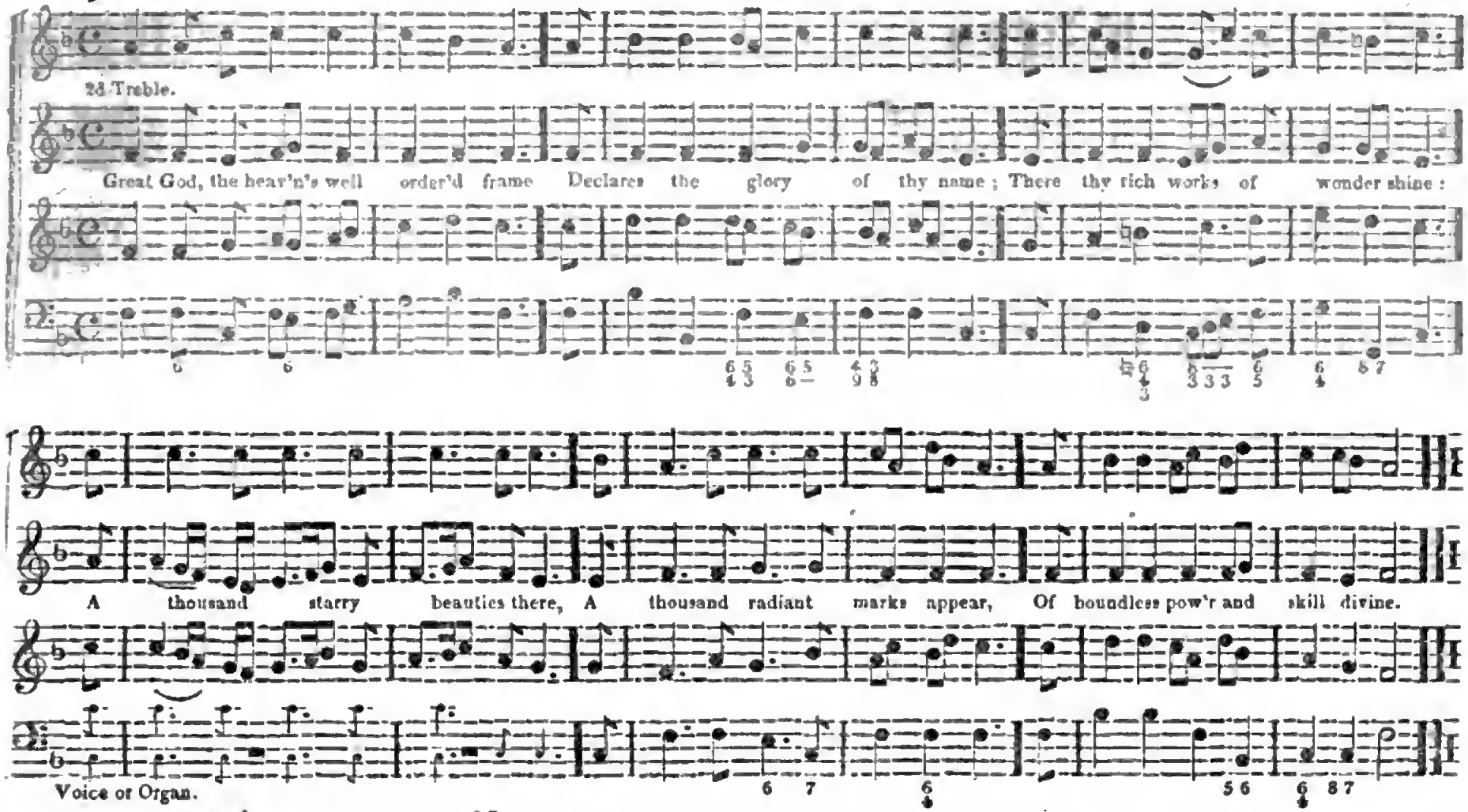
2d Treble.

Let all the earth their voices raise, To sing a lof - ty hymn of praise, And bless the great Je - hovah's name

His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.



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MARTIN's LANE. L. P. M. Dr. Arne.

2d Treble.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - ploy my nobler pow'rs.

2d Treble.

My days of praise shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

2d Treble.

Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je - hovah's name:

His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.

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BELVILLE. L. M. 6 lines.

2d Treble.

Could I so false, so faithless be, To think of once de - serting thee: Where, Lord, could I thine influence shun?

Or whither from thy presence run? Where, Lord, could I thine influence shun? Or whither from thy presence run.

Digitized by Google

2d Treble.

Awake, our souls, a - way our fears, Let ev'ry trembling thought be gone! Awake, and run the heav'nly race,

And put a cheerful courage on! Awake, and run the heav'nly race, And put a cheerful courage on!

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ZION. L. M. 6 lines. Pleyel.

2d Treble.

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - habit there, With ardent hope, with strong desire,

My heart, my flesh to thee aspire; I burn to tread thy courts, and thee, My God, the living God, to see.

Digitized by Google

2d Treble.

Call me away from flesh and sense Thy word, O Lord, can draw me thence; I would o - bey the voice di - vine,

And all in - fe - rior joys re - sign— I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

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96. MILAN. L. M. 3 lines. [Gregorian Hymn.]

2d Treble.

Eternal Father, God of love, Oh! hear a humble suppliant's cry; Bend from thy lofty throne above, Thy throne of glorious majesty:

Oh! deign to hear my feeble voice, And bid my drooping heart rejoice.

Fine.

96. GLOUCESTER. L. M. 6 lines. Milgrove.

2d Treble.

Angels of light, e - the - real fires! Arise, and sweep your awful lyres! To you the sacred right belongs, To raise the lay, and lead our

Google

2d Treble.

Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point, what eye can find,

Or to its lowest depths descend? Its highest point, what eye can find, Or to its lowest depths descend?

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♩ 80. **LISBON.*** S. M.

2d Treble.

Welcome—sweet day of rest—That saw the Lord arise! Welcome to this re - viving breast, And these rejoicing eyes.

♩ 80. **NORWALK.** S. M. Mather.

2d Treble.

Where shall the man be found That fears t'offend his God; That loves the gospel's joyful sound, And trembles at his rod!

* The Melody from a tune called Lisbon, by Read.

♩ 96. YARMOUTH. S. M. Dr. Wainwright.

2d Treble.

For my desponding soul, What comfort shall I find; Where is the sov'reign healing balm, For an af - flict - ed mind?

♩ 92. BROCKFIELD. S. M. C. Zeuner.

2d Treble.

And must this body die; This mortal frame decay. And must these active limbs of mine, Lie mould'ring in the clay?

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2d Treble.

The Lord my shepherd is, I shall be well suppli'd: Since he is mine, and I am his, What can I want be - side?

He leads me to the place, Where heav'nly pastures grow, Where living waters gently pass, And full sal - va - tion flow.

♩ 100. **THESSALIA. S. M.** Benjamin Holt.

2d Treble.

See what a liv - ing stone, The builders did refuse? Yet God hath built his church thereon, In spite of en - vious Jews.

♩ 96. **BOXFORD. S. M.** Different ending.*

2d Treble.

Is this the kind re - turn, And these the thanks we owe; Thus to abuse eternal love, Whence all our blessings flow?

* This may be used when there is not a full stop at the end of a stanza—or when a stanza closes with an interrogation.

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80. AYLESBURY. S. M. Dr. Green.

2d Treble.

From low-est depths of woe, To God I send my cry: Lord, hear my sup - plicating voice, And gracious - ly re - ply.

92. DUNBAR. S. M. Corelli.

2d Treble.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

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96. LITTLE MARLBOROUGH. S. M.

2d Treble.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice.

88. St. BRIDE's. S. M. Dr. Howard.

2d Treble.

And must this body die? This mortal frame de - cay? And must these active limbs of mine, Lie mould'ring in the clay?

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104. SOUTHFIELD. S. M.

Last line varied.

2d Treble.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace, and sure thy word, Thy truth forever stands.

92. DARTMOUTH. S. M. L. Mason.

Last line varied.

2d Treble.

Is this the kind return, And these the thanks we owe; Thus to abuse eternal love, Whence all our blessings flow?

104. **WESTMINSTER.** S. M. [Chant.] Dr. Boyce.

2d Treble.

Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most de - lightful seat.

100. **PADDINGTON.** S. M.

Last line varied.

2d Treble.

Come, Holy Spirit, come; Let thy bright beams arise; Dispel the sorrows from our minds, The darkness from our eyes.

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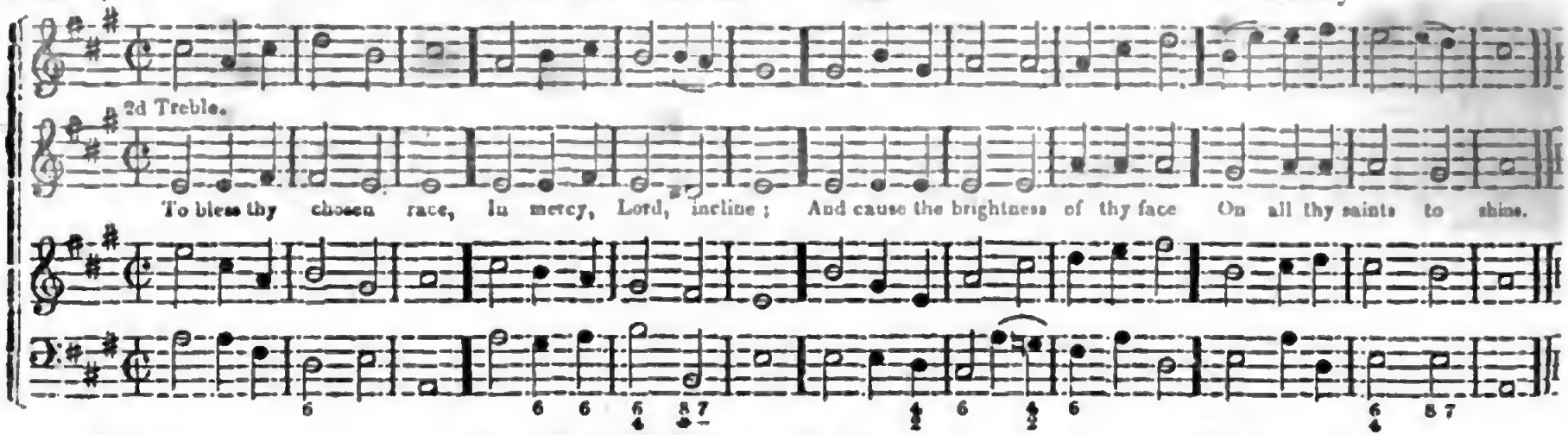
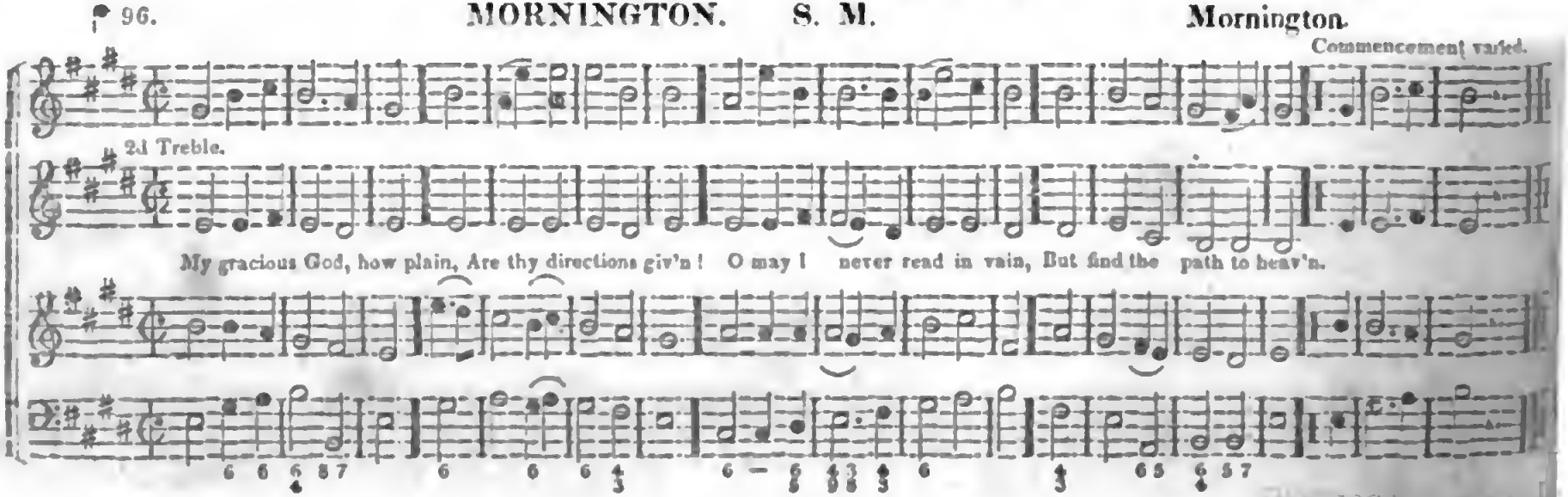

88.
PENTONVILLE. S. M.
Linley.
2d Treble.
To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine.


96.
MORNINGTON. S. M.
Mornington.
Commencement varied.
2d Treble.
My gracious God, how plain, Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.

♩ 100. **THACHER. S. M.** Handel.

2d Treble.

To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice.

♩ 96. **HAVERHILL. S. M.**

Third line varied.

2d Treble.

How gentle God's commands! How kind his precepts are! Come cast your burdens on the Lord, And trust his constant care.

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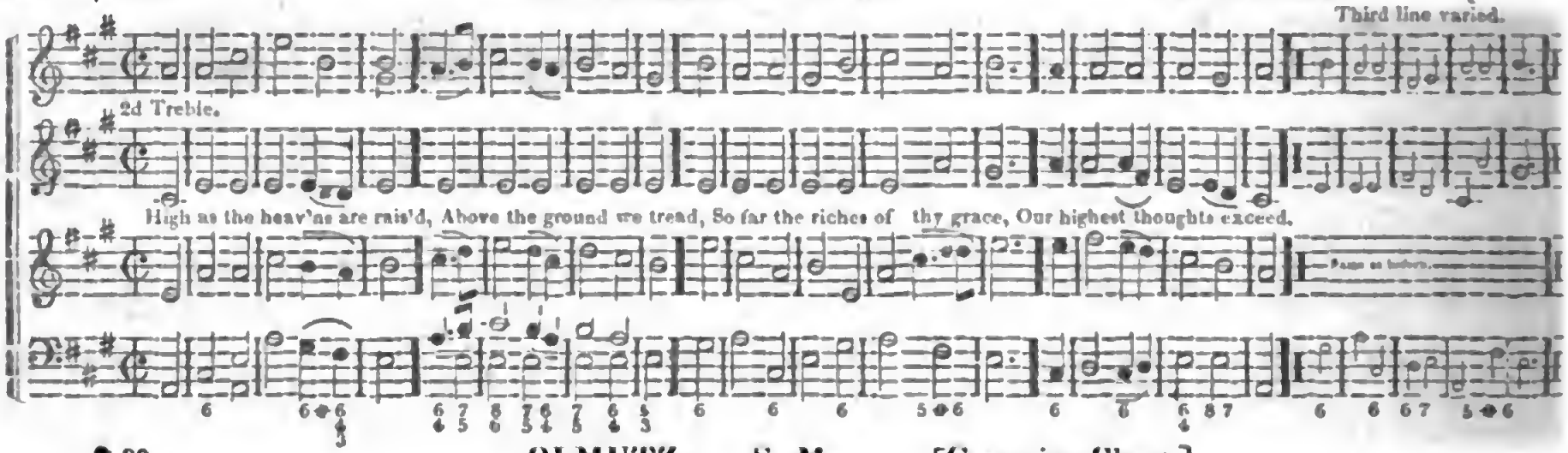
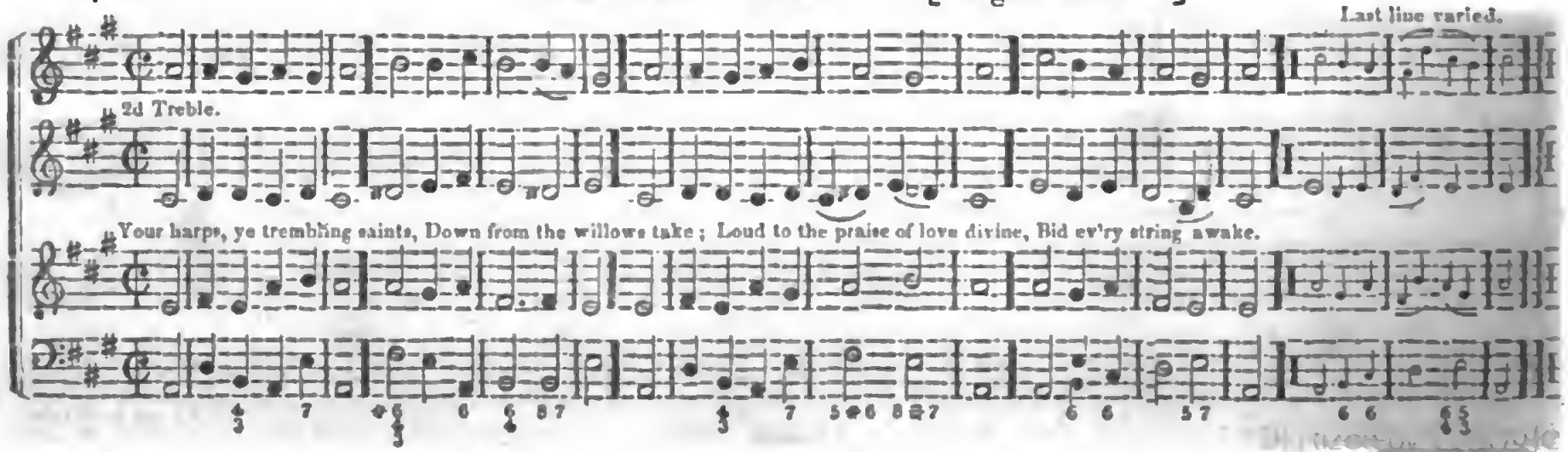
100. **St. THOMAS. S. M.** **A. Williams.**



80. **OLMUTZ. S. M.** **[Gregorian Chant.]**



96. LINSTEAD. S. M.

Last line varied.

2d Treble.

Mine eyes and my desire Are ever to the Lord; I love to plead his promises, And rest upon his word.

104. HADLEY. S. M.

2d Treble.

O Lord! accept the praise, Of these our humble songs, Till tunes of nobler sound we raise, With our immortal tongues—With our, &c.

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♩ 112. **PECKHAM.** S. M. Isaac Smith.

2d Treble.

How pleas'd was I to hear The friends of Zi - on say, "Now to her courts let us re - pair, And keep the solemn day."

♩ SS. **CALMAR.** S. M. [Gregorian Chant.] Last line varied.

2d Treble.

My gracious God, how plain Are thy directions giv'n; O may I never read in vain, But find the path to heav'n.

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♩ 100. **EASTBURN.** S. M. Harwood.

2d Treble.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice.

♩ 100. **CLAPTON.** S. M. [Chant.] Jones.

2d Treble.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Tasto.

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PELHAM. S. M.

Giardini.

2d Treble.

My soul, re - peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.

High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed—Our highest thoughts exceed.

Unison. F. P. F.

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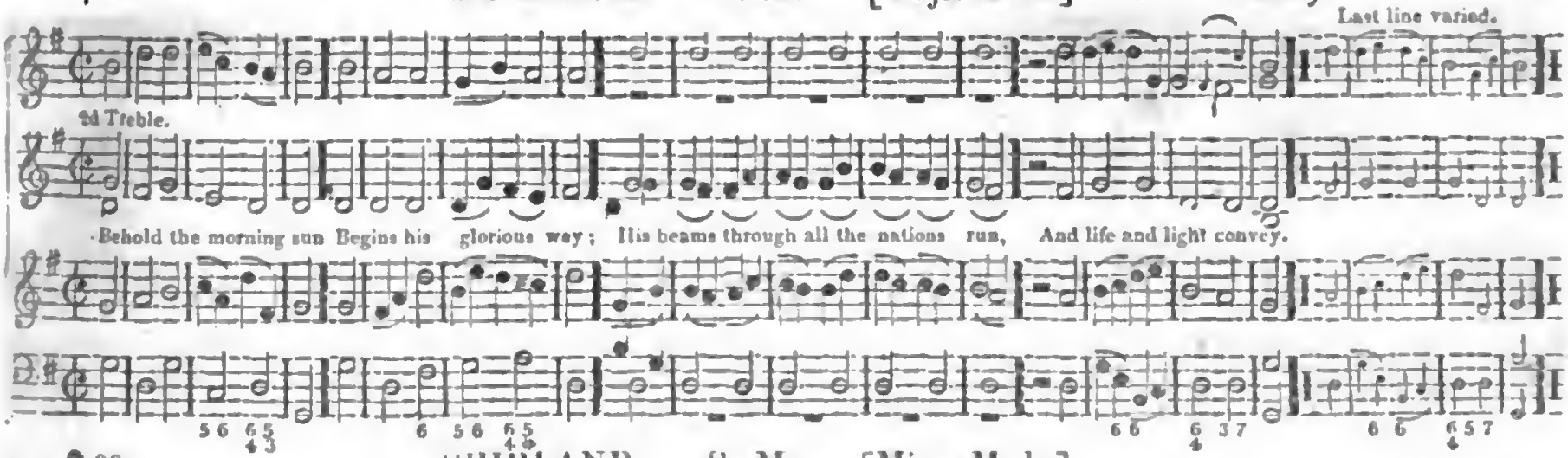
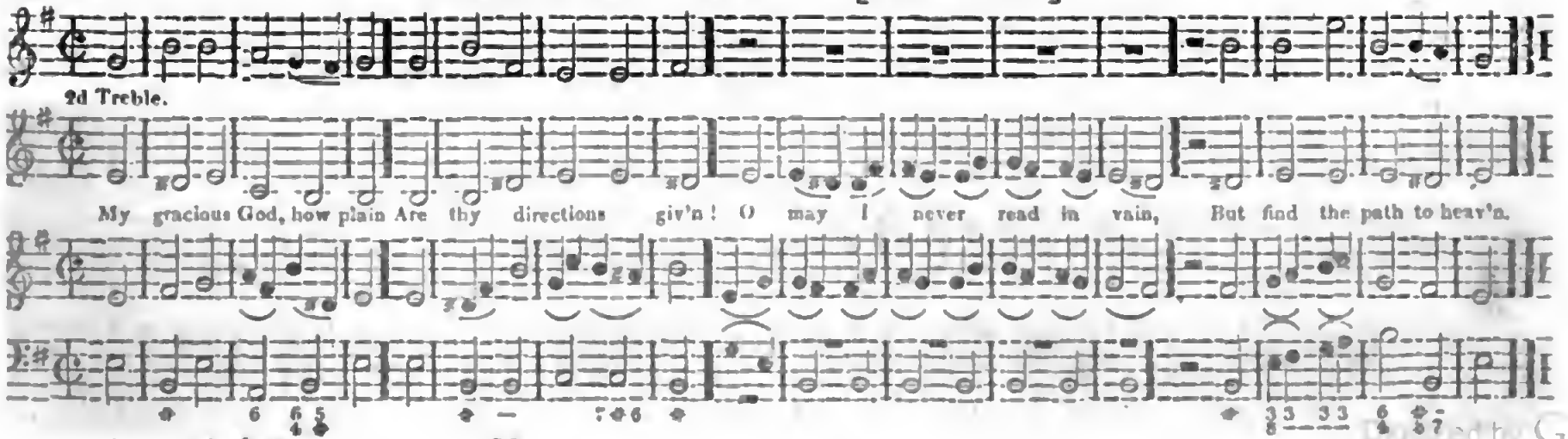


96. SHIRLAND. S. M. [Minor Mode.]



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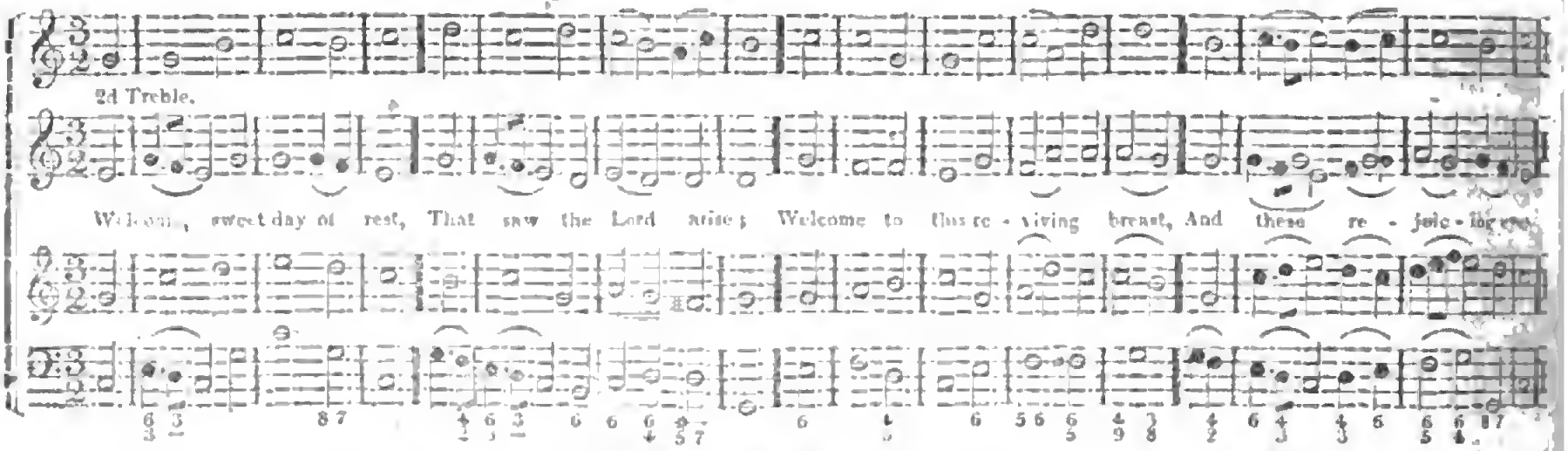
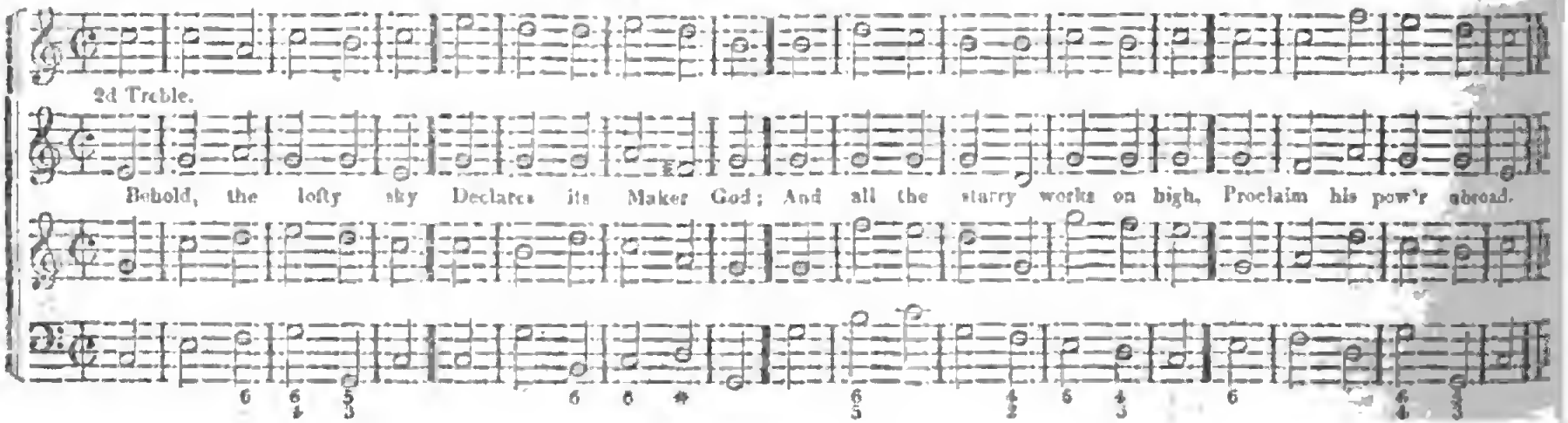
108. BEVERIDGE. S. M. A. Williams.



101. UTICA. S. M. L. Mason.



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2d Treble.

Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sov'reign God, The u - ni - ver - sal King.

Tasto.

*CHORUS. Solo. Tutti. Slow.

Halle - lu-jah—Praise ye the Lord, Hal - le - lu-jah—

Hal - le - lu-jah—Hal - le - lu - jah—Hal - le - lu-jah—Praise ye the Lord.

Solo. Tutti.

Praise ye the Lord, Hal-le - lu - jah— Hal - le - lu-jah—

* This Chorus has received a new arrangement, in which the rhythm has been corrected. A regular answer to the Treble Solo is also given in the Tenor. Should any, however, prefer the Treble solo throughout, the small notes may be used and the Tenor Solo omitted

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80. [No. 1.] **BETHANY. S. M.** [Gregorian Chant.]

First Treble.

Second Treble.

Is this the kind return! Are these the thanks we owe! Thus to a - buse e - ternal love, Whence all our blessings flow'

Tenor.

Bass.

[No. 2.]

[No. 3.]

[No. 4.]

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100. INVOCATION. S. M. Lockhart.

2d Treble.

Come, Holy Spirit, come, Let thy bright beams arise; Dispel the darkness from our minds, And open all our eyes.

96. BLADENBURG. S. M. [German Tune.]

2d Treble.

Exalt the Lord our God, And worship at his feet; His nature is all ho - li - ness, And mercy is his seat.

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♩ 96.

DOVER. S. M.

Second line varied.

2d Treble.

1. Infinite God, to thee Honour and praise be giv'n; Nations and kingdoms shall adore The majesty of heav'n.

2. O let our spirits rise, Wafted on wings divine, Up to the regions of the skies, Where all thy glories shine.

♩ 100.

SUTTON. S. M.

2d Treble.

Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

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♩ 96. **HUDSON.** S. M. R. Harrison.

2d Treble.

Ye saints, in concert join, Your tuneful voices raise; And cel - e - brate in songs divine, Your great Cre - a - tor's praise.

♩ 112. **FROOME.** S. M. or 8's & 11.* I. Husband.

2d Treble.

Ye saints, in concert join, Your tuneful voic - es raise; And celebrate in songs divine, Your great Creator's praise—Your great Creator's praise.

* See Mount Ephraim, page 161.

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♩ 100. **BARNWELL. S. M.**

2d Treble.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So rea - dy to abate.

♩ 96. **FAIRFIELD. S. M.** R. Harrison.

2d Treble.

Let diff'ring nations join, To cel - e - brate thy fame; And all the world, O Lord, combine, To praise thy glorious name.

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92. **WATCHMAN.** S. M. Leach.

2d Treble.

My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy nev - er failing word.

100. **MOUNT EPHRAIM.** S. M. or 8's & 11.* Milgrove.

2d Treble.

C. M. Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love divine, Bid ev' - ry string awake!

8's & 11. The name of our God we adore, Our spirits rejoice in his reign: To him be ascriptions of glory and pow'r—For - ev - er and ever—Amen.

* By omitting the Ties so as to make three syllables in a measure.

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♪ 96. **PATMOS.** C. M. [Gregorian Chant.]

2d Treble.

Sing to the Lord, ye distant lands, Sing loud with solemn voice; Let ev'ry tongue exult his praise, And ev'ry heart rejoice.

♪ 96. **MILETUS.** S. M. [Chant] L. Mason.

2d Treble.

Is this the kind re - turn, And these the thanks we owe; Thus to abuse e - ter - nal love, Whence all our blessings flow.

♩ 96. **COLLINGHAM. C. M.** I. Jackson.

2d Treble.

By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion turn'd.

♩ 96. **RYE. C. M.**

2d Treble.

Great God, to thee my grateful tongue, My fervent thanks shall raise; Inspire my heart to raise the song, Which celebrates thy praise—Which celebrates thy praise.

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80. **BETHER.** C. M. **Dr. Howard.**

Last line varied.

2d Treble.

Return, O God of love, return, Earth is a tiresome place; How long shall we, thy children, mourn Our absence from thy face?

92. **HARTLAND.** C. M.

2d Treble.

Behold thy waiting servant, Lord, De - vot-ed to thy fear; Re-mem - ber and con - firm thy word, For all my hopes are there.

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♩ 96. **HASELTON. C. M.** I. Jackson.

2d Treble.

Help, Lord, for men of vir - tue fail, Religion los - es ground; The sons of wickedness prevail, And treacheries abound.

♩ 80. **HAARLEM. C. M.** [German Tune.]

2d Treble.

Strait is the way, the door is strait, That leads to joys on high; 'Tis but a few that find the gate, While crowds mistake and die.

Digitized by Google

♩ 84. **WACHUSETT.** C. M. L. Mason.

2d Treble.

Ch! for a closer walk with God, A calm and heav'nly frame; A light to shine upon the road, That leads me to the Lamb!

♩ 84. **CHESTER.** C. M. L. Mason.

2d Treble.

That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

Digitized by Google

♩ 72. **BANGOR. C. M.** Ravenscroft.

2d Treble.

Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

♩ 80. **WENHAM. C. M.** L. Mason.

Last line varied.

2d Treble.

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.

Digitized by Google

♩ 80. **LEBANON.** C. M. Billings.

2d Treble.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust!

♩ 80. **St. MARY's.** C. M.

2d Treble.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

Digitized by Google

72. FUNERAL THOUGHT. C. M. Smith.

2d Treble.

Hark! from the tombs, a doleful sound, My ears attend the cry; Ye living men, come view the ground, Where you must shortly lie.

80. GRAFTON. C. M.

2d Treble.

How oft, alas! this wretched heart, Has wander'd from the Lord! How oft my roving thoughts depart, For - get - ful of his word.

Digitized by Google

80. **WINDSOR. C. M.** G. Kirby.

2d Treble.

My God, how many are my fears! How fast my foes increase; Their number how it mul - tiplies, How fatal to my peace:

92. **BURFORD. C. M.** Purcell.

2d Treble.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood ran down, In ag - o - ny he prayed.

92. **WORKSOP. C. M.**

2d Treble.

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye.

96. **WALSALL. C. M.** Purcell.

2d Treble.

Rebuke me not, O Lord, for - give; In mercy O reprove; And in thy mer - cy grant re - lief, Nor cast me from thy love.

Digitized by Google

80.

ELGIN. C. M.

2d Treble.

That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

80.

BRISTOL. C. M.

2d Treble.

To God I made my sorrows known, From God I sought relief; In long complaints before his throne, I pour out all my grief.

80. **St. AUSTIN's. C. M.** Wm. Horsley.

Last line varied.

2d Treble.

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

100. **SACO. C. M.**

2d Treble.

Eternal pow'r, almighty God, Who can approach thy throne; Accessless light is thine abode, To angel eyes unknown.

Digitized by Google

80. **MILLER.** C. M. [Minor Mode.] Dr. Miller.

2d Treble.

(1.) My soul lies cleaving to the dust, Lord, give me life divine; From vain desires and ev'-ry lust, Turn off these eyes of mine.

(2.) Are not thy mercies sov'reign still? And thou a faithful God? Wilt thou not grant me warmer zeal, To run the heav'nly road?

MILLER. C. M. [Major Mode.]

2d Treble.

(3.) Then shall I love thy gospel more, And ne'er forget thy word; When I have felt its quick'ning pow'r To draw me to the Lord.

♩ 96. **PLYMPTON.** C. M. Dr. Arnold.

2d Treble.

Now let our drooping hearts re - vive, And ev' - ry tear be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh?

♩ 100. **CORNISH.** C. M. R. Spofforth.

2d Treble.

Now let our drooping hearts revive, And ev'ry tear be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh?

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88. **BRADFORD.** C. M. Handel.

2d Treble.

I know that my Re - deem - er lives, And ev - er prays for me; Sal-va - tion to his saints he gives, And life and lib - er - ty.

96. **WARSAW.** C. M.

2d Treble. A new and nobler song—

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song—A new and nobler song.

A new and nobler song—

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2d Treble.

C. M. How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine,

11's & 8's. Be joyful, ye servants and children of God, And sing of his mer - cy and might; With grateful de - votion—at - tend in his courts,

Chorus.

Inst.

Sup - ply - ing all their need." "I'll be a God to thee and thine, Sup - ply - ing all their need."

While duty and pleasure in - vite—With grateful de-vo-tion—at - tend in his courts, While duty and pleasure in - vite.

* By omitting the Ties, so as to make three syllables in a measure.

Digitized by Google

96. MANCHESTER. C. M. Dr. Wainwright.

2d Treble.

There is a land of living joy, Beyond the utmost skies, Where scenes of bliss without alloy, In boundless prospect rise.

96. NEW YORK. C. M. Dr. Blow.

2d Treble.

Blest morning, whose first op'ning rays, Beheld our rising God; That saw him triumph o'er the dust, And leave his last abode.

2d Treble.

There is a land of pure delight, Where saints immortal reign; E - ternal day excludes the night, And pleasures banish pain.

Sweet fields, beyond the swelling flood, Stand dress'd in living green; So to the Jews fair Canaan stood, While Jordan roll'd between.

* This passage may be sung alternately by Trebles and Tenors.

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88. **GAINSBOROUGH. C. M.** Handel.

2d Treble.

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy refreshing grace.

100. **ASYLUM. C. M.** Wm. Horsley.

2d Treble.

Thee I'll extol, my God and King, Thy endless praise proclaim; This tribute daily I will bring, And ev - er bless thy name.

♩ 100. **CHESTERFIELD. C. M.**

2d Treble.

Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul adore.

♩ 100. **TWEED. C. M.**

2d Treble.

How sweet the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness In sounds of glo - ry sing!

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92. **DEVIZES. C. M.** Tucker.

2d Treble.

Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

100. **BARBY. C. M.**

2d Treble.

Hope looks beyond the bounds of time, When what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.

Digitized by Google

C. M. The various mouths thy goodness crowns; How beauteous are thy ways! The bleating flocks spread

2d Treble.

11's & 8's. (1.) Glad tidings salute us in accents di - vine, That float in the breath of this morn; Glad tidings the heralds of

(2.) Glad tidings, glad tidings resound from a - far, Pro - claiming the con - trite for - giv'n; Glad tidings let voices un-

o'er the downs, And shepherds shout—And shepherds shout— And shepherds shout thy praise.

mercy an - nounce, Re - viving the spirit—Re - viving the spirit— Re - viving the spirit forlorn.

number'd respond, Glad tidings, glad tidings—Glad tidings, glad tidings— Glad tidings, glad tidings from heav'n.

* 11's & 8's by omitting the Ties so as to make three syllables in a measure.

Digitized by Google

DEDHAM. C. M.

♩ 96.

2d Treble.

Sweet was the time when first I felt, The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

ARUNDEL. C. M.

[Words from Dr. Willard's Hymns.]

Third line varied.

♩ 112.

2d Treble.

God over all—to thee we bow, To thee our homage bring; Joyfully raise—anthems of praise, And loud thy wonders sing.

♩ 100. **CHESTERFIELD. C. M.**

2d Treble.

Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul adore.

♩ 100. **TWEED. C. M.**

2d Treble.

How sweet the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness In sounds of glo - ry sing!

Digitized by Google

92. **DEVIZES. C. M.** Tucker.

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Hope looks beyond the bounds of time, When what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.

Digitized by Google

C. M. The various months thy goodness crowns; How beauteous are thy ways! The bleating flocks spread

2d Treble.

11's & 8's. (1.) Glad tidings salute us in accents di - vine, That float in the breath of this morn; Glad tidings the heralds of

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* 11's & 8's by omitting the Ties so as to make three syllables in a measure.

Digitized by Google

96. DEDHAM. C. M.

2d Treble.

Sweet was the time when first I felt, The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

112. ARUNDEL. C. M.

[Words from Dr. Willard's Hymns.]

Third line varied.

2d Treble.

God over all—to thee we bow, To thee our homage bring; Joyfully raise—anthems of praise, And loud thy wonders sing.

C. M. The various months thy goodness crowns; How beauteous are thy ways! The bleating flocks spread

2d Treble.

11's & 8's. (1.) Glad tidings salute us in accents di - vine, That float in the breath of this morn; Glad tidings the heralds of

(2.) Glad tidings, glad tidings resound from a - far, Pro - claiming the con - trite for - giv'n; Glad tidings let voices un-

o'er the downs, And shepherds shout—And shepherds shout— And shepherds shout thy praise.

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* 11's & 8's by omitting the Ties so as to make three syllables in a measure.

♩ 96. **DEDHAM. C. M.**

2d Treble.

Sweet was the time when first I felt, The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

♩ 112. **ARUNDEL. C. M.** [Words from Dr. Willard's Hymns.]

Third line varied.

2d Treble.

God over all—to thee we bow, To thee our homage bring; Joyfully raise—anthems of praise, And loud thy wonders sing.

♩ 100. **JORDAN.** C. M. Harwood.

2d Treble.

Shepherds rejoice, lift up your eyes, And send your fears away; News from the region of the skies! The Saviour's born to-day.

♩ 100. **STAMFORD.** C. M. W. Tansur.

2d Treble.

The glorious armies of the sky, To thee, Almighty King, Harmonious anthems consecrate, And Hal-le-lu-jahs sing.

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80. **CANTERBURY. C. M.** Ravenscroft.

2d Treble.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord re-mem-ber me.

100. **ALBOROUGH. C. M.** V. Novello.

Last line varied.

2d Treble.

O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord, His worthy praise proclaim.

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100. HOWARD's. C M. [Major Mo!e] Mrs. Cuthbert.

2d Treble.

Lord, hear the voice of my complaint, Accept my secret pray'r; To thee alone, my King, my God, Will I for help repair.

88. HOWARD's. C. M. [Minor Mo!e.]

2d Treble.

Lord, hear the voice of my complaint, Accept my secret pray'r; To thee alone, my King, my God, Will I for help repair.

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100. **CONWAY. C. M.**

2d Treble.

Come let us lift our joyful eyes Up to the courts above, And smile to see our Father there—And smile to see, &c. Upon a throne of love.

100. **WESTMORELAND. C. M.** [Two Stanzas—Moravian Tune.]

2d Treble. I'm not asham'd to own my Lord, Or to defend his cause, D.C.

Maintain the honour of his word, The glo-ry of his cross. Jesus my God! I know his name; His name is all my trust;

Nor will he put my soul to shame, Nor let my hope be lost. D.C.

Fine.

96. SAXONY. C. M.

2d Treble.

For - ever blessed be the Lord, My Saviour and my shield; He sends his spirit with his word, To arm me for the field.

108. BOWDOIN. C. M,

2d Treble.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'ry sweet a snare.

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96. St. ANN's. C. M. Dr. Croft.

2d Treble.

My God, my portion, and my love, My ev - er - last-ing all! I've none but thee in heav'n a - bove, Or on this earthly ball.

100. COLCHESTER. C. M. Williams.

2d Treble.

O 'twas a joyful sound to hear Our tribes devoutly say, "Up Is - r'el, to the temple haste, And keep the fes - tal day."

♩ 100. **MARLOW. C. M.** [Chant—Major Mode.]

2d Treble.

1. Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honour of his name, And spread his glorious praise.

♩ 92. **MARLOW. C. M.** [Chant—Minor Mode.]

2d Treble.

2. And let them say "how dreadful, Lord, In all thy works art thou; Beneath thy pow'r, thy stubborn foes Shall all be forc'd to bow.

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♩ 96. **St. MARTIN's. C. M.** Tansur.

2d Treble.

O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name!

♩ 88. **FRANKLIN. C. M.** L. Mason.

2d Treble.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

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♩ 100. **MELODY.** C. M. Leach.

2d Treble.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one.

♩ 96. **BETHLEHEM.** C. M. Dr. Madan.

2d Treble.

While shepherds watch'd their flocks by night, All seated on the ground,—All seated on the ground, The angel of the Lord came down, And glory shone around— And glory shone around.

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2d Treble.

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no delay.

I choose the path of heav'nly truth, And glo - ry in my choice: Not all the riches of the earth, Could make me so rejoice.

2d Treble.

Thee we adore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

96. Tenor. *YORK. C. M. [No. 2.]

2d Treble.

Thee we adore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

Treble.

Base.

* In this copy the principal melody is given to the Tenor.

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104. **ASHLEY.** C. M. Dr. Madan.

2d Treble.

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

104. CHORUS.

Glory, honour, praise, and power, be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord.

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♩ 96. **ABINGTON. C. M.** Dr. Heighington.

2d Treble.

Far from the world, O Lord, I flee, From strife and tumult far; From scenes where sin is waging still, Its most suc-cess-ful war.

♩ 96. **WALNEY. C. M.** Dr. Boyce.

2d Treble.

Sing to the Lord, Je - ho - vah's name, And in his strength rejoice; When his sal - va - tion is our theme, Ex - alt - - ed be our voice.

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♩ 100. **MEAR. C. M.**

2d Treble.

O 'twas a joyful sound, to hear Our tribes de - vout - ly say, "Up, Is - r'el, to the temple haste, And keep the festal day."

♩ 92. **CHELTENHAM. C. M.** Ravenscroft.

Last line varied.

2d Treble.

My God, my everlasting hope, I live upon thy truth; Thy hands have held my childhood up, Thou hast preserv'd my youth.

92. *ELY. C. M.

2d Treble.

How blest is he, who ne'er consents By ill advice to walk; Nor stands in sinners' ways, nor sits Where men profanely talk.

* From "The whole Book of Psalms," published by Thomas Ravenscroft, London, 1633.

80. ROCHESTER. C. M.

2d Treble.

God, my sup - port - er and my hope, My help for - ev - er near; Thine arm of mercy held me up, When sinking in despair.

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♩ 94. ***LUTZEN. C. M.** **Martin Luther.**

Third line as found in the old German copies.

2d Treble.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song.

* The melody of this tune (with the exception of the third line) has here been restored to its original form. It is found among the old German Chorals, and was without doubt composed by Luther.

♩ 88. **SPENCER. C. M.**

2d Treble.

With rev'rence let the saints appear, And bow before the Lord; His high commands with rev'rence hear, And tremble at his word.

80. MEDFIELD. C. M. Wm. Mather.

2d Treble.

In early morn, without delay, O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

Tasto.

80. *DUNDEE. C. M.

Last line varied.

2d Treble.

Let not despair nor fell revenge, Be to my bosom known, O give me tears for others' woes, And patience for my own.

† Sharp or natural.

* In the old European books of psalmody, this admirable tune is called French; the sharp in the first line of the melody is omitted, and the last line is like that which is here printed at the end of the staff. The key of F [in which the tune is generally written] is, perhaps, the best for most choirs.

Google

♩ 88. **FERRY.** C. M. [Major Mode.] Webbe.

2d Treble.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

♩ 80. **FERRY.** C. M. [Minor Mode.]

2d Treble.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

80. PETERBOROUGH. C. M.

2d Treble.

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, thy tribute pay, To him who rules the skies.

80. ARLINGTON. C. M. Dr. Arne.

2d Treble.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

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2d Treble.

"Let heav'n a - rise, let earth appear!" Thus said th'Almigh - ty Lord; The heav'ns arose, the earth appear'd, At his cre - a - ting word.

Thick darkness brooded o'er the deep: God said, "Let there be light!" The light shone round with smiling ray, And scatter'd ancient night.

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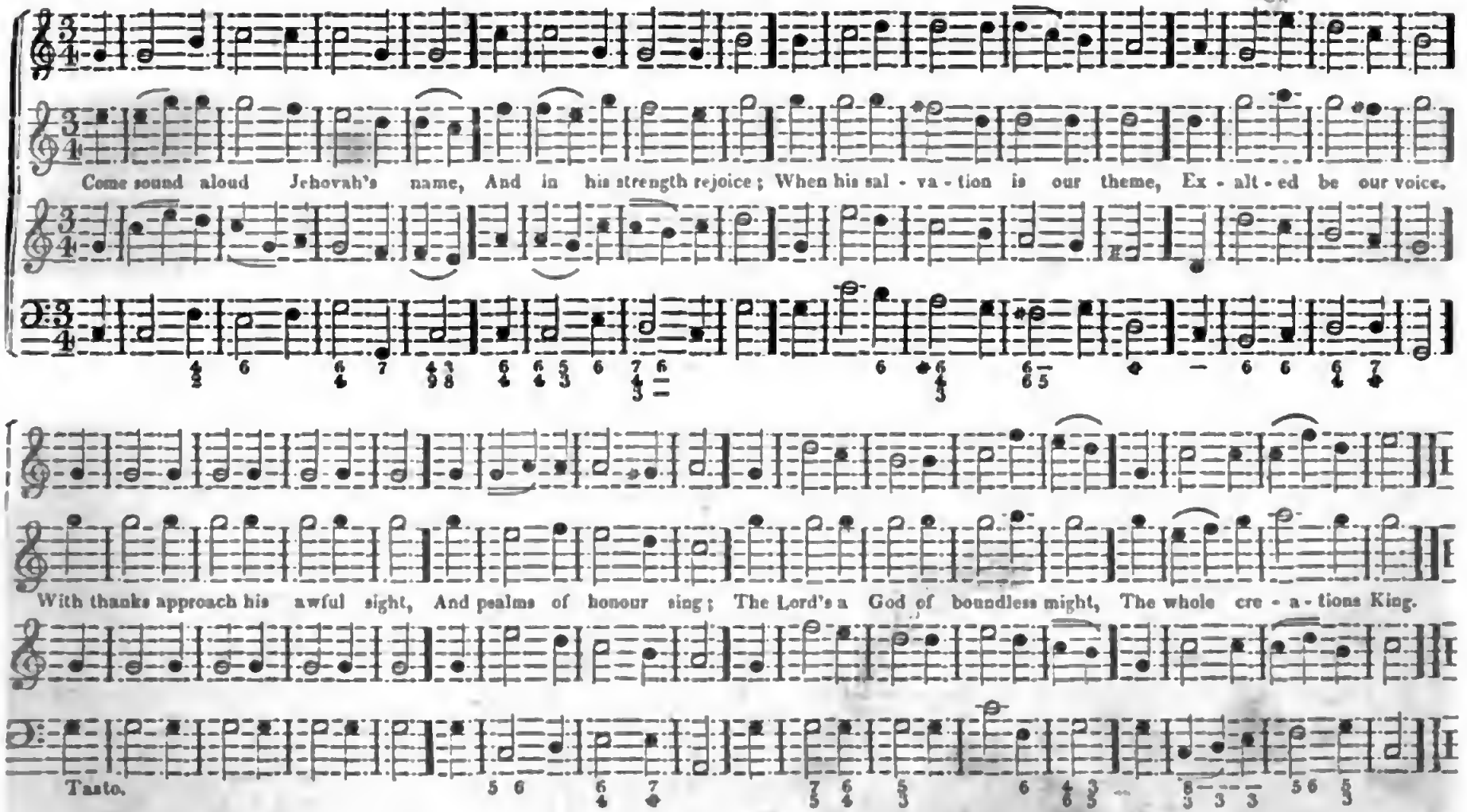

Come sound aloud Jehovah's name, And in his strength rejoice; When his sal - va - tion is our theme, Ex - alt - ed be our voice.
With thanks approach his awful sight, And psalms of honour sing; The Lord's a God of boundless might, The whole cre - a - tions King.
Tasto.

Google

♩ 96.

DEERFIELD. C. M.

2d Treble.

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

♩ 84.

LANESBORO' C. M.

2d Treble.

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away— My thirsty spirit faints away, Without thy cheering grace.

96. MEDFORD. C. M.

2d Treble.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

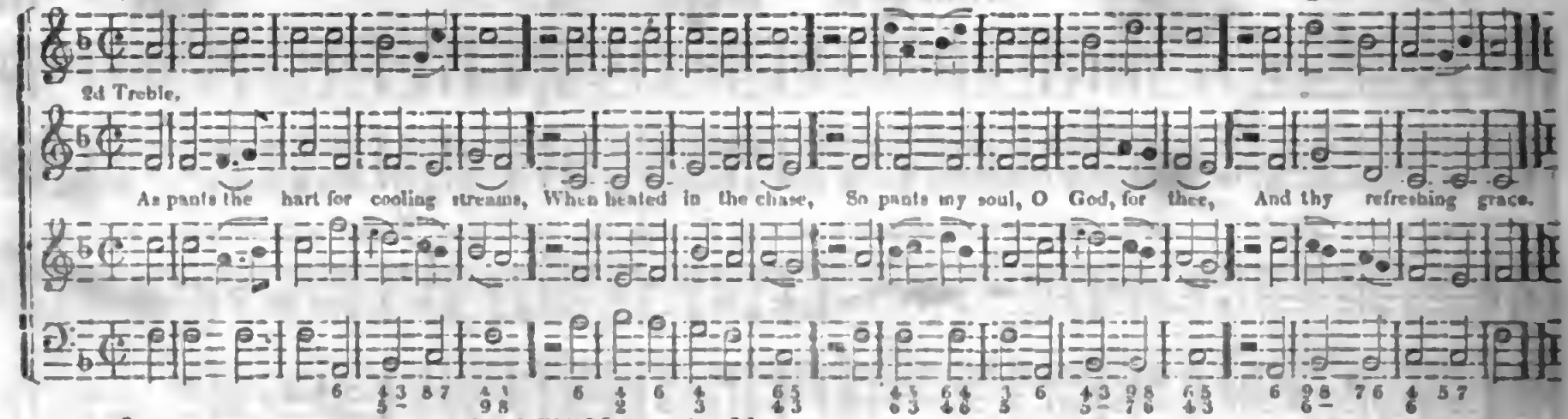
96. DORCHESTER. C. M.

2d Treble.

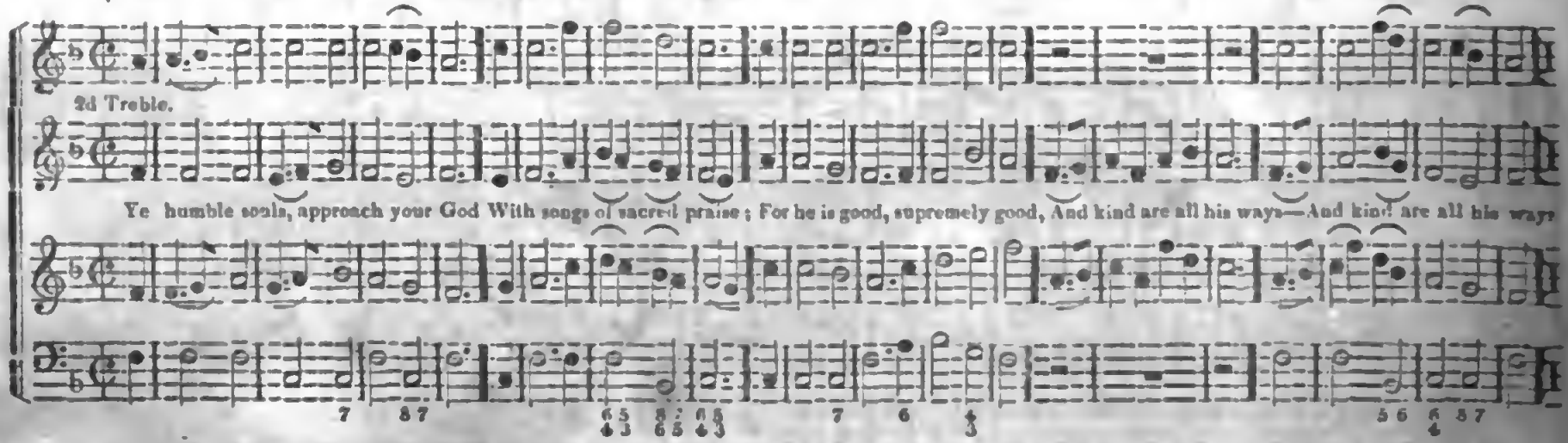
Father of mercies! in thy word, What endless glory shines; For - ev - er be thy name a - dor'd, For these ce - les - tial lines.

Google

88. **EUSTIS.** C. M. Mornington.



80. **BOLTON.** C. M.



2d Treble.

Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear before thee all the day, Nor will I dare to sin.

100. BEDFORD. C. M. [No. 2.]

2d Treble.

Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honour of his name, And spread his glorious praise.

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♩ 100.

FOUNDLING. C. M.

I. Scott.

2d Treble.

The Lord himself, the mighty Lord, Vouchsafes to be my friend; The Shepherd by whose constant care, My wants are all supplied.

♩ 96.

ORMOND. C. M.

2d Treble.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

♩ 104. **St. JOHN's. C. M.**

2d Treble.

Now to the Lamb that once was slain, Be endless honours paid; Sal - va - tion, glo - ry, joy remain, For - ev - er on his head.

♩ 104. **FARNSWORTH. C. M.**

2d Treble.

On Thee, each morning, O my God, My waking thoughts attend; In Thee are founded all my hopes, In Thee my wishes end.

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ARCHDALE. C. M.

2d Treble.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great.

1st time. 2d time.

The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

♩ 96. **GREENFIELD. C. M.** Michael Haydn.*

2d Treble.

Begin, my soul, the lofty strain, In solemn accent sing A sacred hymn of grateful praise, To heav'n's Almighty King.

♩ 88. **WINTER. C. M.** Read.

2d Treble.

Oh! that the Lord would guide my ways, To keep his statutes still; Oh! that my God would grant me grace, To know and do his will.

* Brother of the celebrated Joseph Haydn.

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104. **IRISH. C. M.** A. Williams.

2d Treble.

Now shall my inward joys arise, And burst in - to a song; Al - migh-ty love inspires my heart, And pleasure tunes my tongue.

92. **CLARENDON. C. M.** Isaac Tucker.

2d Treble.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

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♩ 88. St. DAVID's. C. M. Ravenscroft.

2d Treble.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

♩ 88. LITCHFIELD. C. M. L. Mason.

2d Treble.

Ye hearts with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry mortal charm, A Saviour's voice to hear.

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CLIFFORD. C. M.

2d Treble.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's God—From Zi - on's hill and Zi - on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.

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92. CAMBRIDGE. C. M. [Major Mode.] Dr. Randall.

2d Treble.

My songs address thy throne—My songs, &c.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode,

My songs, &c.

My songs address thy throne—

My songs, &c.

80. CAMBRIDGE. C. M. [Minor Mode.]

2d Treble.

My songs address thy throne—My songs, &c.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

My songs address thy throne.

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♩ 100. **NEWTON. C. M.** T. Jackson.

2d Treble.

Come, happy souls, approach your God, With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.

♩ 100. **GREGORY. C. M.** Dr. Wainwright.

2d Treble.

I'm not asham'd to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.

♩ 96. **STEPHENS. C. M.**

2d Treble.

Great God, how in - fi - nite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee.

♩ 88. **DUNCHURCH. C. M.**

Last line varied.

2d Treble.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world above.

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138. **BRIDGEPORT. C. M.** L. Mason.

2d Treble.

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

100. **BROOMSGROVE. C. M.**

2d Treble.

O render thanks and bless the Lord; Invoke his holy name, Acquaint the nations with his deeds, His matchless deeds proclaim. His matchless, &c.

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♩ 112. **SWANWICK.** C. M. Lucas.

2d Treble.

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their immortal bloom, Attend thee to the skies. Attend thee to the skies.

♩ 100. **NOTTINGHAM.** C. M. I. Smith.

2d Treble.

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ter - nal King.

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100.

WESTFORD. C. M.

2d Treble.

Come let us join our cheerful songs With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.

Voice or organ.

160.

COVINGTON. C. M.

2d Treble.

How sweet and awful is the place, With Christ with - in the doors; While everlasting love displays, The choic - est of her stores.

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132.

DANBURY. C. M.

2d Treble.

Awake, ye saints, and raise your eyes, And raise your voices high; Awake, and praise that sov'reign love, That shows sal - va - tion nigh.

132.

BERKSHIRE. C. M.

Dr. Callcott.

2d Treble.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zion's God, Who heav'n and earth has made.

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♩ 104. **BLANDFORD. C. M.** T. Jackson.

Last line varied.

2d. Treble.

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice.

♩ 100. **KENDALL. C. M.** Clark.

2d. Treble.

Tempests arise, when God ap - points, And mighty oceans roar; He bids the winds and waves be still, And straight the storm is o'er.

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Second Treble.

While thee I seek, protecting Pow'r, Be my vain wishes still'd; And may this con-se - crat-ed hour, With better hopes be fill'd!

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mer - cy I adore.

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♩ 100.

LIVERPOOL. C. M.

Dr. Wainwright.

2d Treble.

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay.

♩ 100.

HAVANNA. C. M.

Dr. Harrington.

2d Treble.

How vain are all things here below! How false, and yet how fair! Each pleasure has its poison too, And ev'ry sweet a snare.

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Last line varied.

2d Treble.

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

100. ABRIDGE. C. M. I. Smith.

2d Treble.

Great God, to thee my grateful tongue My [illegible] manna shall raise; Inspire my heart to raise the song, Which cel - e - brates thy praise.

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80. **LONDON. C. M.** Dr. Croft.

2d Treble.

Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind, With awful fear I gaze.

100. **CHRISTMAS. C. M.** Handel.

2d. Treble.

Awake my soul, stretch ev'ry nerve, And press with vigour on! A heav'nly race demands thy zeal, And an immortal crown. And an immortal crown.

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88. DUNBARTON. L. M. C. Zeuner.

2d Treble.

Through ev'ry age, eternal God, Thou art our rest, our safe abode; High was thy throne, e'er heav'n was made, Or earth thy humble footstool laid.

66. WINDHAM. L. M. Read.

2d Treble.

Broad is the road that leads to death, And thousands walk together there; But wisdom shews a narrow path, With here and there a traveller.

* The rhythm of this line has been so altered as to correspond with the other parts of the tune; those, however, who prefer it as formerly written can omit the line as here printed, and see the small notes at the end of the staff.

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92. ADDISON. L. M. [Double.] Handel.

The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns a shining frame, Their great original proclaim.

Sym.

Th'unwearied sun, from day to day, Does his Cre - a - tor's pow'r display; And publishes to ev'ry land, The work of an Almighty hand

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96. DARWEN. L. M.

2d Treble.

Who from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead?

96. PENFIELD. L. M.

2d Treble.

Who from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead?

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♩ 88.

WESTBURY. L. M.

Prelleur.

First Treble.
2d Treble.
So fades the lovely blooming flow'r, Frail smiling solace of an hour; So soon our transient comforts fly, And pleasure on - ly blooms to die.
Tenor.
Base.

♩ 96.

BABYLON. L. M.

Ravenscroft.

First Treble.
2d Treble.
Show pity, Lord; O Lord, forgive! Oh, let a mourning sin - ner live! Are not thy mercies large and free? May not a contrite trust in thee?
Tenor.
Base.

♩ 96.

EVENING HYMN. L. M.

Jer. Clark.

First Treble.
2d Treble.
Sleep, downy sleep, come close my eyes, Tir'd with beholding van-i - ties! Welcome, sweet sleep, that driv'st away, The toils and follies of the day
Tenor.
Base.

♩ 100. **POMFRET.** L. M. **Cecil.**

2d Treble.

My God in whom are all the springs Of boundless love and grace unknown, Hide me beneath thy spreading wings, Till this dark cloud be overblown—Till this dark cloud, &c.

♩ 100. **HINGHAM.** L. M.

2d Treble.

How sweet the day of sacred rest! No mortal care shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound—Like David's harp, &c.

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88. SPARTA. L. M. [Chant.]

First Treble.

2d Treble.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may re - turn.

Tenor.

Base.

92. MACEDONIA. L. M.

First Treble.

Second Treble.

Thro' ev'ry age, e - ter - nal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

Tenor.

Base.

96. EPHESUS. L. M. C. Zeuner.

First Treble.

Second Treble.

Thro' ev'ry age, eter - nal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

Tenor.

Base.

♩ 96. **AUTUMN.*** L. M. Dr. Boyce.

First Treble.
Second Treble.
Sing to the Lord with joyful voice; Let ev'ry land his name adore; Let earth, with one u - nited voice, Resound his praise from shore to shore.
Tenor.
Base.

* See Lincoln, page 225.

♩ 80. **RAMAH.** L. M. [Minor Mode.]

First Treble.
Second Treble.
1. My soul lies humbled in the dust, And owns the dreadful sentence just: Look down, O Lord, with pitying eye, And save the soul condemn'd to die.
Tenor.
Base.

♩ 96. **RAMAH.** L. M. [Major Mode.]

First Treble.
Second Treble.
2. Then will I tell the world thy ways, And men shall learn thy saving grace; I'll lead them to a Saviour's blood, And they shall praise a pard'ning God.
Tenor.
Base.

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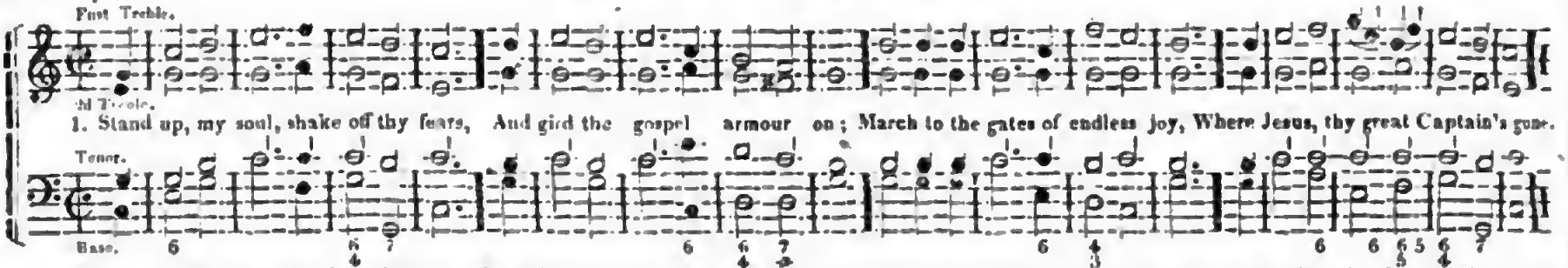
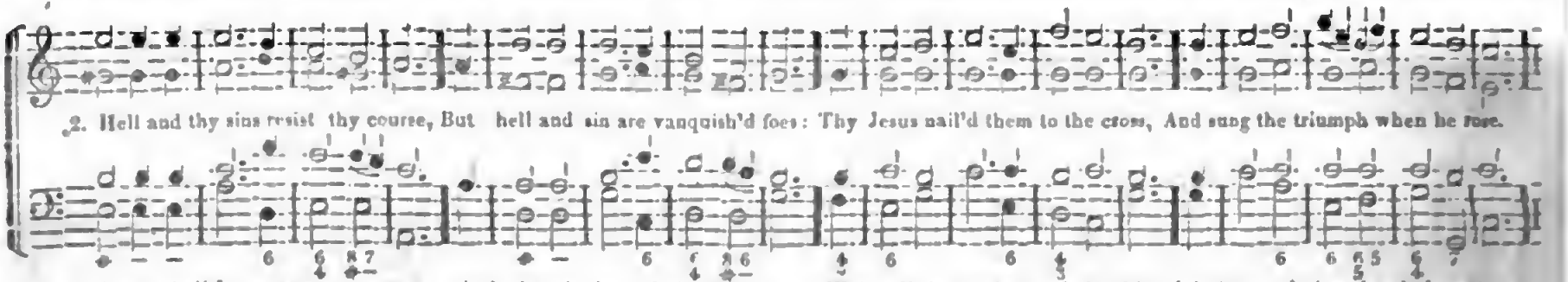
100. MONSON. L. M.



1. Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.

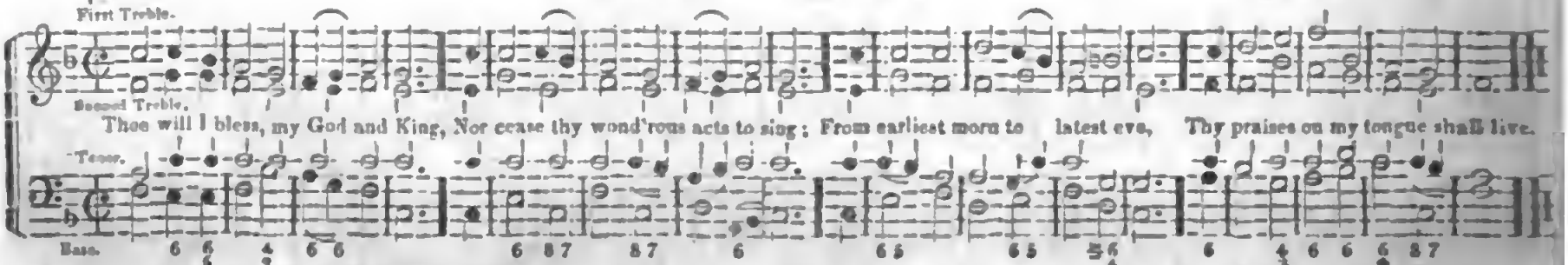
3. Then let my soul march boldly on, Press forward to the heav'nly gate; There peace and joy eternal reign, And glitt'ring robes for conqu'rors wait.



2. Hell and thy sins resist thy course, But hell and sin are vanquish'd foes: Thy Jesus nail'd them to the cross, And sung the triumph when he rose.

4. There shall I wear a starry crown, And triumph in almighty grace; While all the armies of the skies, Join in my glorious Leader's praise.

96. SUMMER.* L. M. Latrobe.



Thee will I bless, my God and King, Nor cease thy wond'rous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

* See Edyfield, page 215.

2d Treble.

1. O Thou, who hear st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

2. Create my nature pure within, And form my soul averse from sin; Let thy good Spirit ne'er depart, Nor hide thy presence from my heart.

91. MUNICH. L. M. [Major Mode.]

2d Treble.

3. So shall thy love inspire my tongue, Salvation shall be all my song; And all my pow'rs shall join to bless, The Lord, my strength and righteousness.

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100.

ARMLEY. L. M.

2d Treble.

Now let our mournful songs record, The dying sorrows of our Lord; When he complain'd in tears and blood, As one forsaken of his God.

88.

DENTON. L. M. [Gregorian Chant.]

2d ending.

2d Treble.

O Thou, that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

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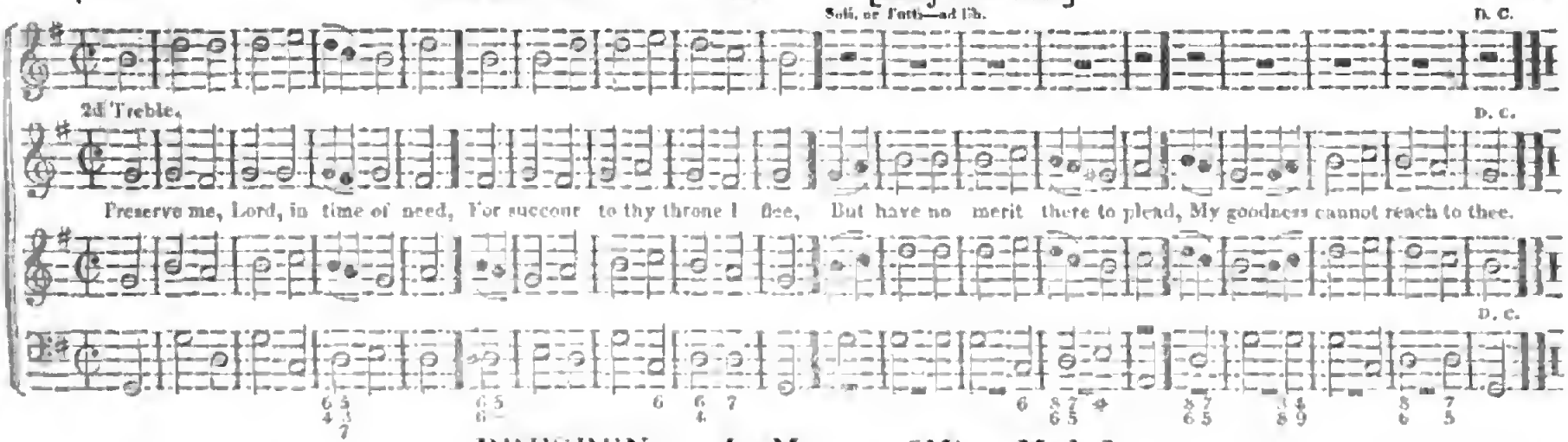
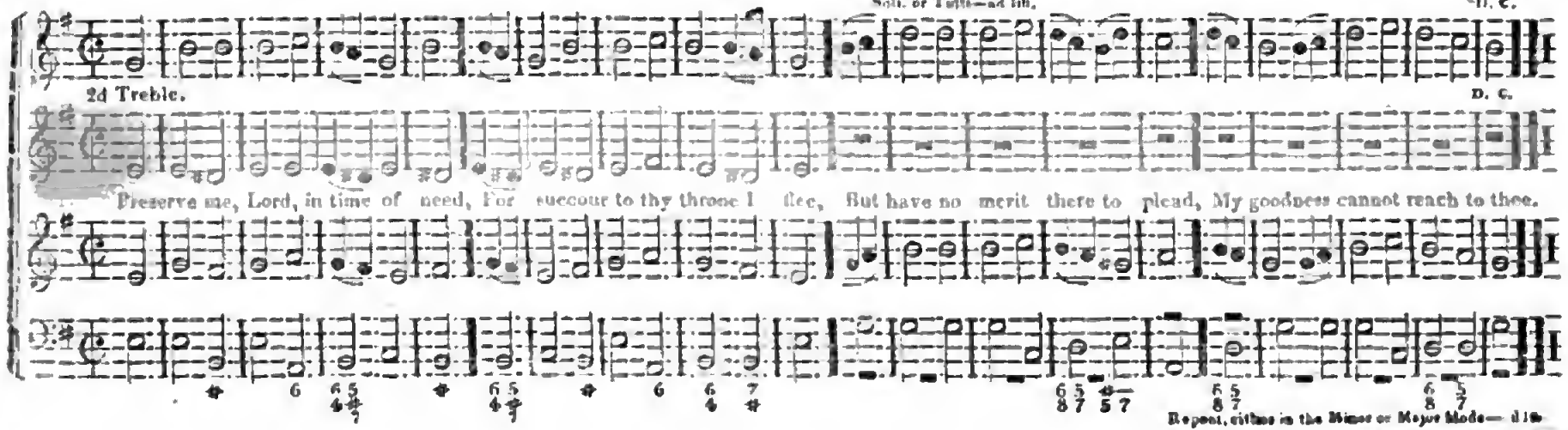


DRESDEN. L. M. [Minor Mode.]



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♩ 100. **WOODSTOWN.** L. M. Benjamin Holt.

2d Treble.

Ye nations of the earth, rejoice, Before the Lord your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

♩ 96. **MALDEN.*** L. M. [Chant.]

Major. Minor

Through ev'ry age, eternal God, Thou art our rest, our safe abode; High was thy throne, ere heav'n was made, Or earth thy humble footstool laid.

* This Chant may commence with the strain in the Minor Mode, and end with that in the Major, if preferred.

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88. MIDDLEBURY. L. M.

2d ending.

2d Treble.

Dear Jesus, when—when shall it be, That I no more shall break with thee? When shall this war of passion cease, And I enjoy a lasting peace.

88. NUREMBURG.* L. M. or 7's. [German Tune.]

7's. Lord, we come before thee now, At thy feet we humbly bow; O do not our suit disdain, Shall we seek the Lord in vain?

2d Treble.

L. M. Be thou exalted, O my God, Above the heav'ns where angels dwell; Thy pow'r on earth be known abroad, And land to land thy wonders tell.

* See note to Rotterdam, page 59.

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100.

MONTGOMERY. L. M.

2d Treble.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.

80.

CULWORTH. L. M.

Adagio Sostenuto.

2d Treble.

How pleasant, how di - vine-ly fair, O Lord of hosts, thy dwellings are; With warm desire my spirit faints, To meet th'assembly of thy saints.

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♩ 96. **St. ALBAN's. L. M.** Vincent Novello.

2d Treble.

Salvation is for - ever nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

♩ 88. **SLADE. L. M.**

2d Treble.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

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♩ 96. **ARNHEIM.*** L. M. S. Holyoke.

2d Treble.

All ye bright armies of the skies, Go worship where the Saviour lies; Angels and kings before him bow, Those gods on high and gods below.

* The alteration which has been made in the last line of this tune will make it much more useful for the common purposes of public worship.

♩ 96. **SEMLEY.** L. M. F. Barthelemon.

2d Treble.

Great God, to thee my ev'ning song With humble gratitude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

108. **GEORGETOWN. L. M.** Haydn.

2d Treble.

To thee, O God, without delay, Will I my morning homage pay; For thee I long, for thee I look, So pilgrims seek the cooling brook—So pilgrims, &c.

108. **NEW SABBATH. L. M.** Isaac Smith.

2d Treble.

For thee, O God, our constant praise In Zion waits, thy chosen seat; Our promis'd altars we will raise, And there our zealous vows complete.

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104 **TRENTON. L. M.** Wm. Shield.

2d Treble.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.

Unison.

144. **LOWELL. L. M.**

2d Treble.

Behold the Rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruits and healing leaves.

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♩ 112. **HENFIELD.** L. M.

2d Treble.

From vocal air and concave skies, Let wafted hal - le - lujahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

♩ 100. **St. GEORGE's.** L. M. R. Harrison.

2d Treble.

Retire, O sleep, from ev'ry eye! The rising morning re - appears; The sun ascends the dappled sky, And drinks creation's dewy tears.

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SHEFFIELD. L. M.

R. Taylor.

2d Treble.

Stand up, my soul, shake off thy fears, And gird the gos - pel armour on; March to the gates of

Unison.

end - less joy, Where Jesus, thy great Captain's gone—Where Je - sus, thy great Captain's gone.

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92. **HAMBURG. L. M.** [Gregorian Chant.]

2d Treble.

Sing to the Lord with joyful voice; Let ev'ry land his name adore; Let earth, with one u - nit - ed voice, Resound his praise from shore to shore.

92. **TALLIS' EVENING HYMN. L. M.** Tallis.

2d Treble.

Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own almighty wings.

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♩ 112. **DUNSTAN.** L. M. Dr. Madan.

2d Treble.

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

♩ 100. **FRAMINGHAM.** L. M.

2d Treble.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

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2d Treble.

Ye nations round the earth rejoice, Before the Lord your sov' - reign King; Serve him with cheerful

heart and voice; With all your tongues his glo - ry sing— With all your tongues his glory sing.

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♩ 120. **EFFINGHAM. L. M.**

Second Treble.

At anchor laid, remote from home, Toiling I cry, sweet spirit come, Celestial breeze, no longer stay, But swell my sails, and speed my way.

♩ 104. **PILESGROVE. L. M.**

2d Treble.

Awake, my soul, to hymns of praise; To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine

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♩ 112. **ANTIGUA. L. M.**

2d Treble.

The King of saints, how fair his face, Adorn'd with maj - es - ty and grace! He comes with blessings from above. And wins the nations to his love.

Unison.

♩ 92. **HAGUE. L. M.** [German Tune.]

2d Treble.

Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High was thy throne e'er heav'n was made, Or earth thy humble footstool laid.

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♩ 92. ***LYNN. L. M.** **L. Mason.**

Slow and Soft.

Second Treble.

Lord, thou hast search'd and seen me through, Thine eye commands with piercing view. My rising and my resting hours, My heart and flesh with all their pow'rs.

♩ 96. **NATICK. L. M.** **Dr. Callcott.**

Second Treble.

Thee will I thank, and day by day, Form to thy praise the joyful lay; From morn to eve the song extend, Thee boast my father, thee my friend.

* The notes at the end of the tune are designed for the words "For God is there"—see 5th, 10th, and 13th Stanzas of 139th Psalm, Dr. Watts: when these are used the last four notes of the tune should be omitted.

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98. WARRINGTON. L. M.

Second Treble.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

96. MARIETTA. L. M.

2d Treble.

Happy the church, thou sacred place, The seat of thy Creator's grace; Thine lo - ly courts are his abode, Thou earthly palace of our God.

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♩ 80. **UXBRIDGE. L. M.** **L. Mason.**

At anchor laid, remote from home, Toiling I cry—Sweet Spirit, come; Celestial breeze, no longer stay, But swell my sails, and speed my way.

♩ 66. ***WELLS. L. M.** **Holdrad.**

2d Treble.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

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♩ 100. **MAYHEW. L. M.**

2d Treble.

Were I inspir'd to preach and tell, All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

♩ 100. **St. OLAVE's. L. M.** **Hudson.**

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

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100. **WARNER. L. M.**

2d Treble.

Come hither, all ye weary souls, Y- heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

126. **SPRINGFIELD. L. M.**

2d Treble.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis - si-pate the ling'ring mist.

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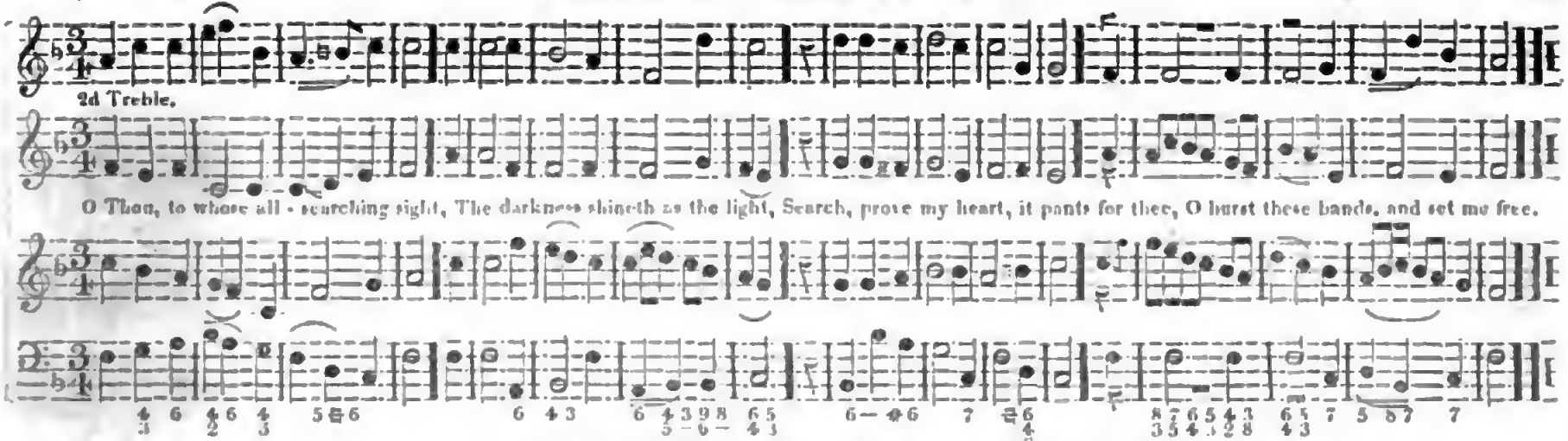
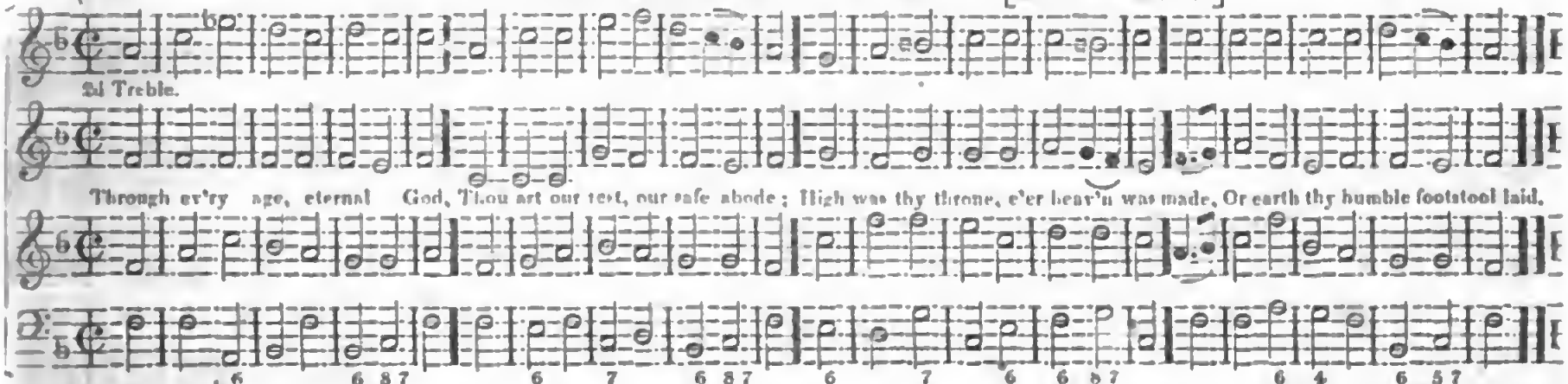

2d Treble.
O Thou, to whose all - searching sight, The darkness shineth as the light, Search, prove my heart, it pants for thee, O burst these bands, and set me free.

88. *ROTTERDAM. L. M. [German Tune.]


2d Treble.
Through ev'ry age, eternal God, Thou art our rest, our safe abode; High was thy throne, e'er heav'n was made, Or earth thy humble footstool laid.

* In former editions, this tune was published as a "Sevens." It was thought that as a Long Metre it would be more useful. By omitting the first note of each line it may still be sung as a Sevens Metre.

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♩ 96.

CLINTON. L. M.

2d Treble.

Sal - va - tion is for-ev - er nigh The souls that fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

♩ 88.

NAZARETH. L. M.

Webbe.

Return, my soul, and sweetly rest, On thy Almighty Father's breast; The bounties of his grace adore, And count his wond'rous mercies o'er.

96. PUTNAM. L. M.

2d Treble.

Thee will I bless, my God and King, Nor cease thy wond'rous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

80. GERMANY. L. M.

Adagio e sempre piano.

Beethoven.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

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112. NANTWICH. L. M. Dr. Madan.

2d Treble.

Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I

Tasto.

dwell on high, Dwell in mine own e - ter - ni - ty— Dwell in mine own e - ter - ni - ty.

♩ 60. **WARD. L. M.**

Largo Sostenuto.

There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding through, And wat'ring our divine abode.

♩ 100. **PROCTOR. L. M.**

24 Treble.

Thus saith the high and lofty One, I sit upon my holy throne, My name is God, I dwell on high, Dwell in mine own eternity—Dwell in mine own eternity

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♩ 76. **HEBRON. L. M.**

Andante Sostenuto.

2d Treble.

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

♩ 100. **SHARON. L. M.**

2d Treble.

Praise to thy name, e - ter-nal God, For all the grace thou shed'st abroad; For all thine influence from above, To warm our hearts with sacred love.

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96. ALL SAINTS. L. M. W. Knapp.

2d Treble.

O God of Sabbath! hear our vows, On this thy day, within thy house! And own as grateful sa - cri-fice, The songs that in thy temple rise.

100. St. PATRICK's. L. M. T. A. Geary.

2d Treble.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own conso-la - tions draw, From what thy servant Moses saw.

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198. PARK STREET. L. M. Venua.

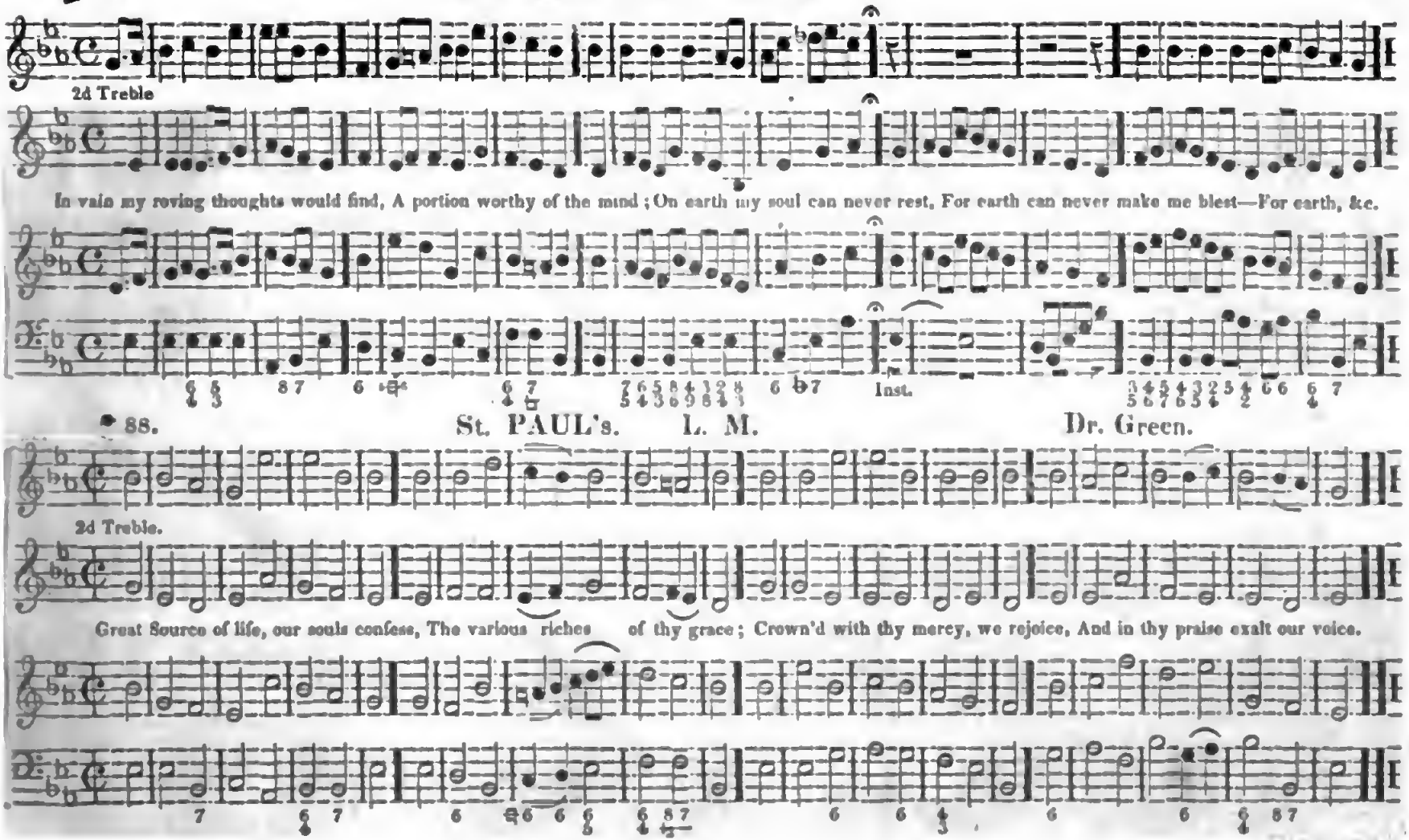
2d Treble.

Hark! how the choral song of heav'n, Swells full of peace and joy above! Hark! how they strike their golden harps, And raise the tuneful notes of love! And raise, &c.

96. ATLANTIC. L. M. George Oates.

2d Treble.

Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But oh! what tongue can speak his fame, What mortal verse can reach the theme



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76. **QUITO.** L. M.

2d Treble.

Who is this stranger in distress, That travels thro' this wilderness? Oppress'd with sorrows and with sins, On her beloved Lord she leans—On her, &c.

100. **EMSWORTH.** L. M. T. Bennett.

2d Treble.

Great God, attend, while Zion sings, The joy, that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.

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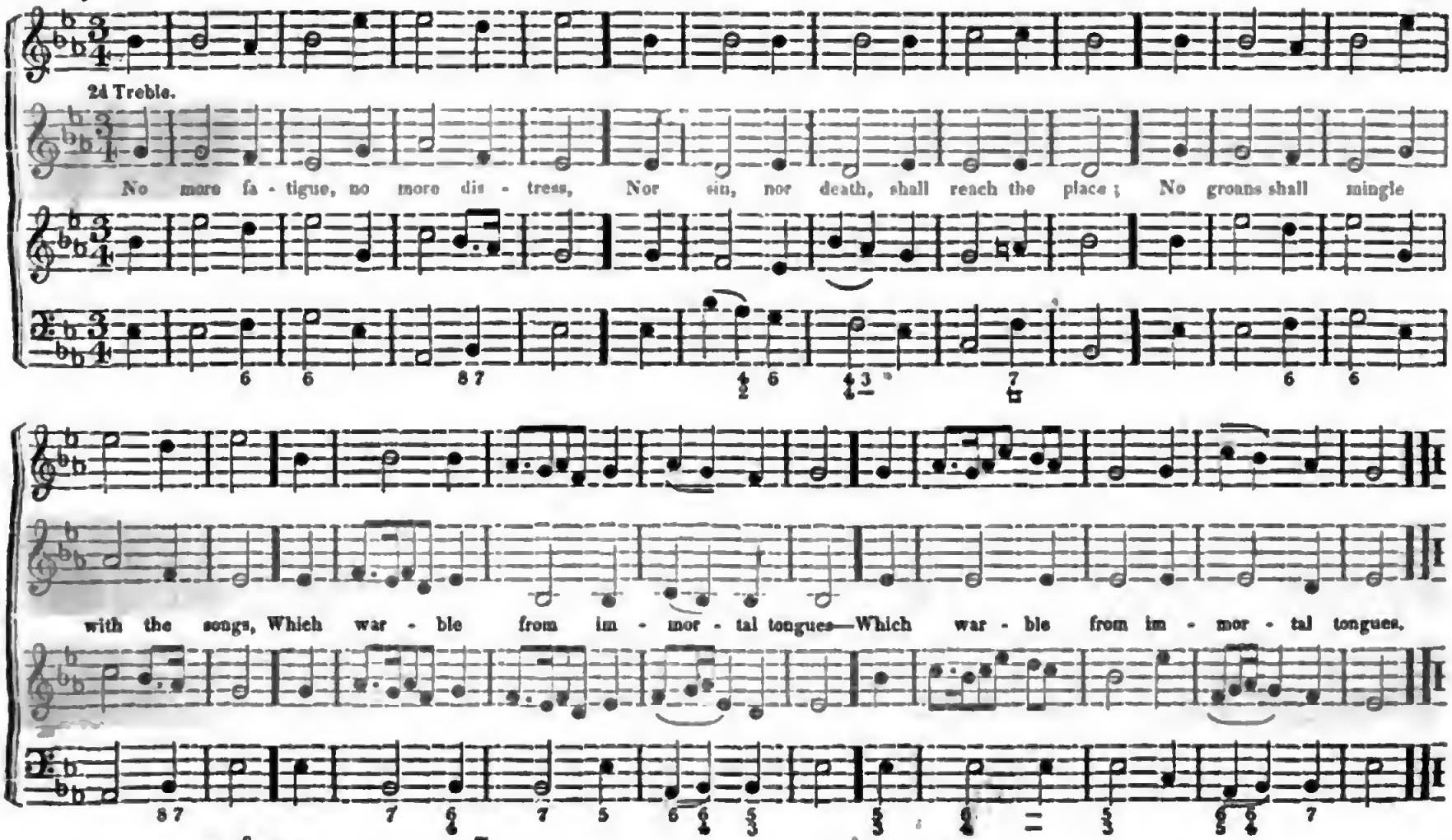

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♩ 100. **TIMSBURY. L. M.** I. Smith.

2d Treble.

Jehovah reigns, his throne is high, His robes are light and majesty His glories shine with beams so bright, No mortal can sustain the sight.

♩ 88. **NINETY-SEVENTH PSALM TUNE. L. M.** Tuckey.

2d Treble.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion wait.

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♩ 66. **MEDWAY.** L. M. Pergolesi.

Largo.

My God, permit me not to be, A stranger to myself and thee: Amidst ten thousand thoughts I rove, Forgetful of my highest love.

♩ 92. **ELLENTHORPE.** L. M. Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine?

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

Voice or Organ.

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92. **WATERVILLE.** L. M. S. Webbe.

Second Treble.

P. F.

This is the word of truth and love, Sent to the nations from a - bove, Jehovah here resolves to show, What his almighty pow'r can do.

P. F.

100. **CHAPEL STREET.** L. M. Wm. Mather.

2d Treble.

Eternal Source of ev'ry joy, Well may thy praise our lips employ; Thy goodness crowns the rolling year, While in thy temple we appear.

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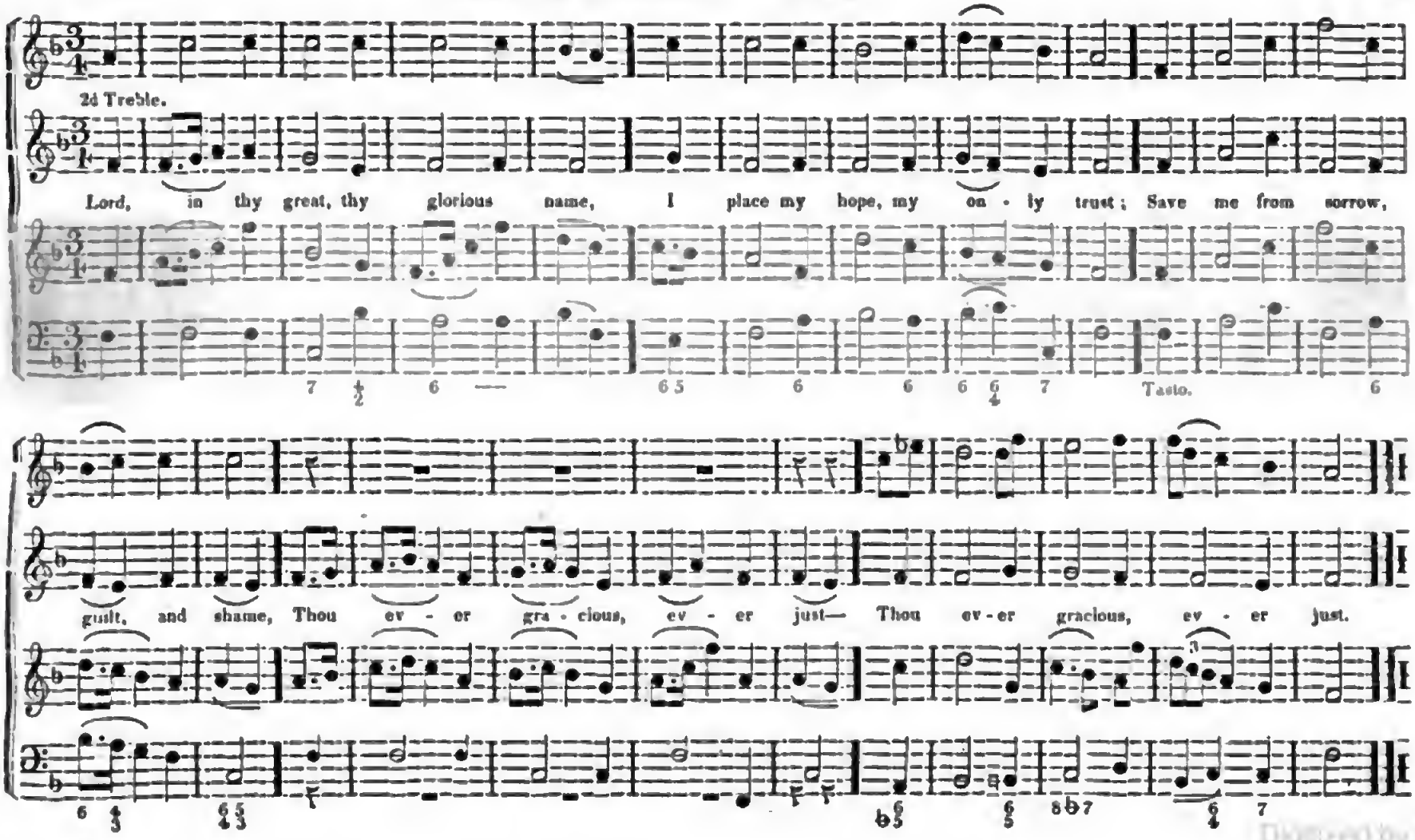

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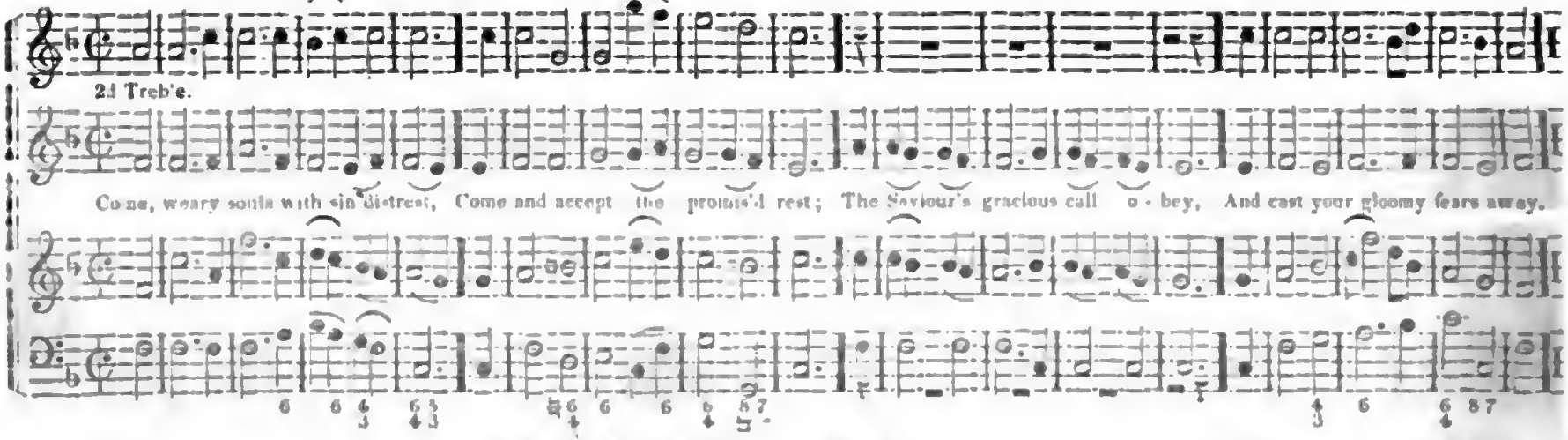
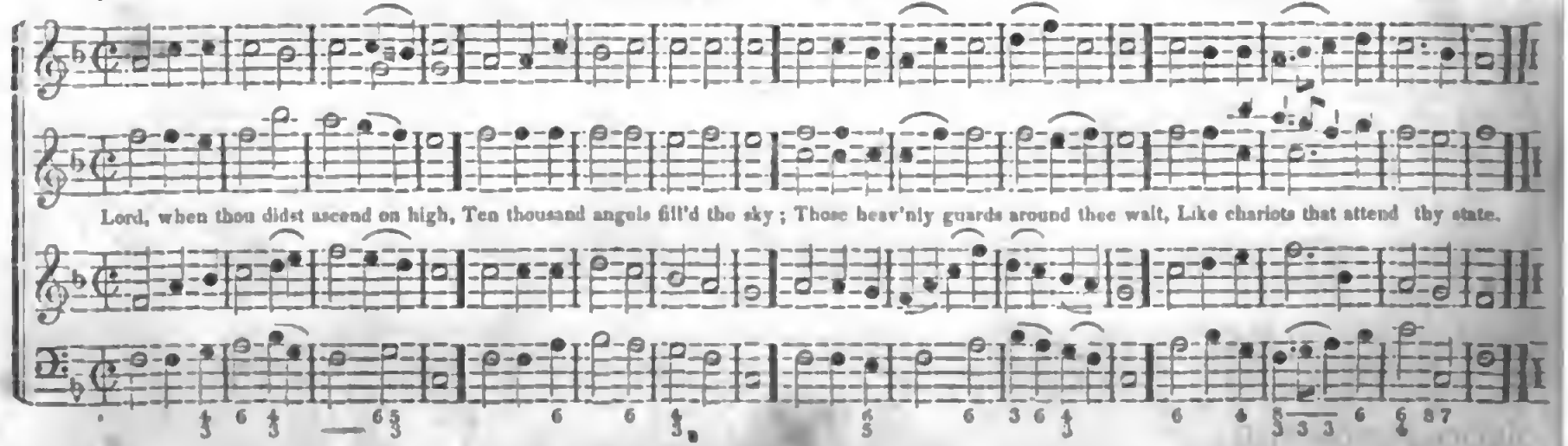
88. WAKEFIELD. L. M.



80. DUKE STREET. L. M. J. Hatton.



92. MORNING HYMN. L. M. Costellow.

2d Treble.

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light, And praise him for the glorious sight!

His boundless love and grace, adore, His mercy in - fi - nite implore.

Voice, or organ.

92. NEW-MARKET. L. M. Dr. Wainwright.

2d Treble.

Thy mercies, Lord, shall be my song; My song on them shall ever dwell: To ages yet unborn, my tongue Thy never - failing truth shall tell.

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120. **LUTON.** L. M. Burder.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

104. **TRURO.** L. M. Dr. Ch. Burney.

Now to the Lord, a noble song, Awake, my soul, awake, my tongue! Hosanna to th'Eternal Name, And all his boundless love proclaim.

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♩ 100. **WINCHELSEA.** L. M. Prelleur.

Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole, Beneath his feet tremendous roll.

♩ 132. **CHARLESTON.** L. M. R. Cook.

2d Treble.

From vocal air and concave skies, Let wafted hal - le - lu - jahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

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100. **PORTSMOUTH.*** L. M. Gelineck.

2d Treble.

Indulgent still to my request, How free thy tender mercies are. With full consent, my thoughts attest, My gracious God, thy faithful care.

This beautiful melody has received a more simple arrangement in this than in former editions. In its present form it will be useful as a Church Tune.

144. **ROTHWELL.†** L. M.

2d Treble.

The heav'ns declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines—We read, &c

† The first four notes of this tune may be sung in unison.

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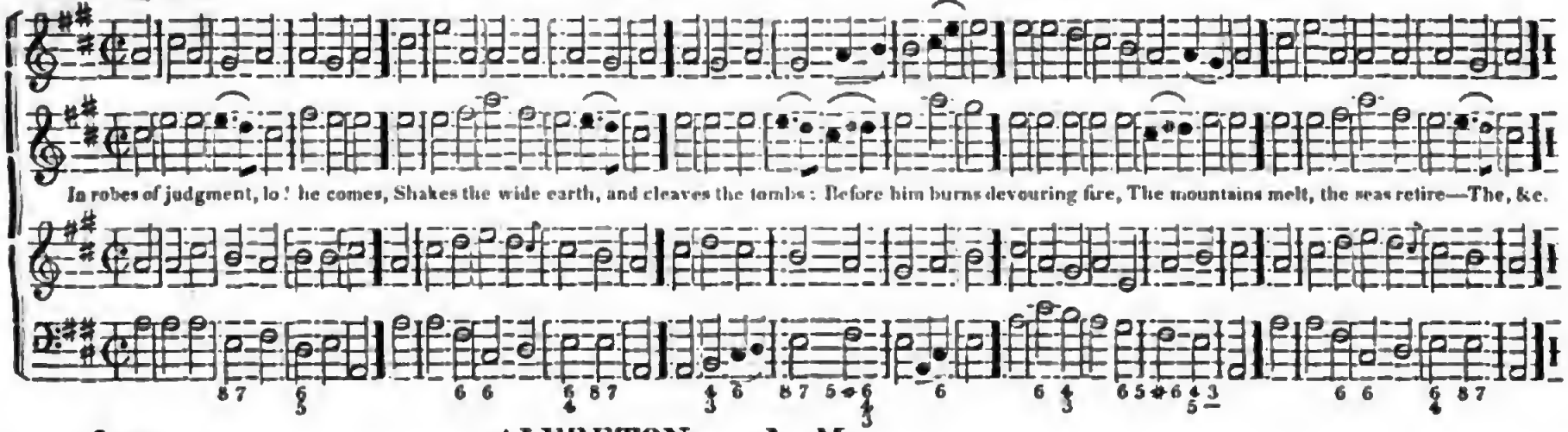
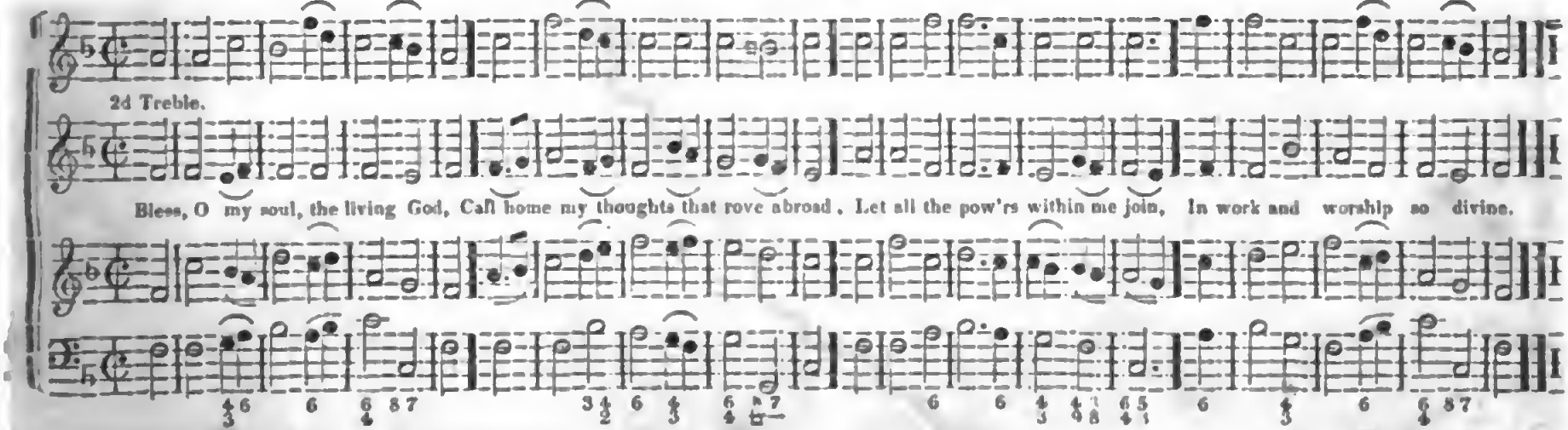


100. ALFRETON. L. M.



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108. **BRENTFORD.*** L. M. †

2d Treble.

Buried in shadows of the night, We lie till God restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

100. **BLENDON.** L. M. Giardini.

Maestoso.

Through ev'ry age, e - ter-nal God, Thou art our rest, our safe abode; High was thy throne, e'er heav'n was made, Or earth, thy humble footstool laid.

* The last line of this tune may be much improved by omitting the notes of the measure marked thus [†] and substituting for them those at the end of the staff.

100. **BREWER.** L. M.

2d Treble.

O God, how endless is thy love, Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gently dis - til like early dew.

100. **STONEFIELD.** L. M. Stanley.

2d Treble.

God of the seas, thine awful voice, Bids all the rolling waves rejoice; And one soft word of thy command, Can sink them silent on the sand.

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84. **SHOEL.** L. M. Altered from Shoel.

2d Treble

Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heav'n with hallelujahs ring.

96. **DANVERS.** L. M. L. Mason.

2d Treble.

Awake, my tongue, thy tribute bring, To Him, who gave thee pow'r to sing; Praise Him, who is all praise above, The source of wisdom and of love.

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104. **CUMBERLAND. L. M.** Carey.

2d Treble.

My soul, inspir'd with sacred love, God's holy name for - ev - er bless; Of all his favours mindful prove, And still thy grateful hand confess.

Tasto.

80. **UPTON. L. M.**

Bless, O my soul, the living God, Call home my thoughts that rove abroad, Let all the pow'rs within me join, In work and worship so divine.

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104. **BATH. L. M.**

2d Treble.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

96. **SEASONS. L. M.** Pleyel.

Dolce.

2d Treble.

Thy goodness, Lord, doth crown the year: Thy paths drop fatness all around; While barren wilds thy praise declare, And vocal hills repeat the sound.

92. **STERLING.** L. M. [Chant.]

2d Treble.

O come, loud anthems let us sing, Loud thanks to our Al - migh-ty King! For we our voices high should raise, When our salvation's Rock we praise.

100. **APPLETON.** L. M. [Chant.] Dr. Boyce.

2d Treble.

O come, loud anthems let us sing, Loud thanks to our Al-migh - ty King! For we our voices high should raise, When our salvation's Rock we praise.

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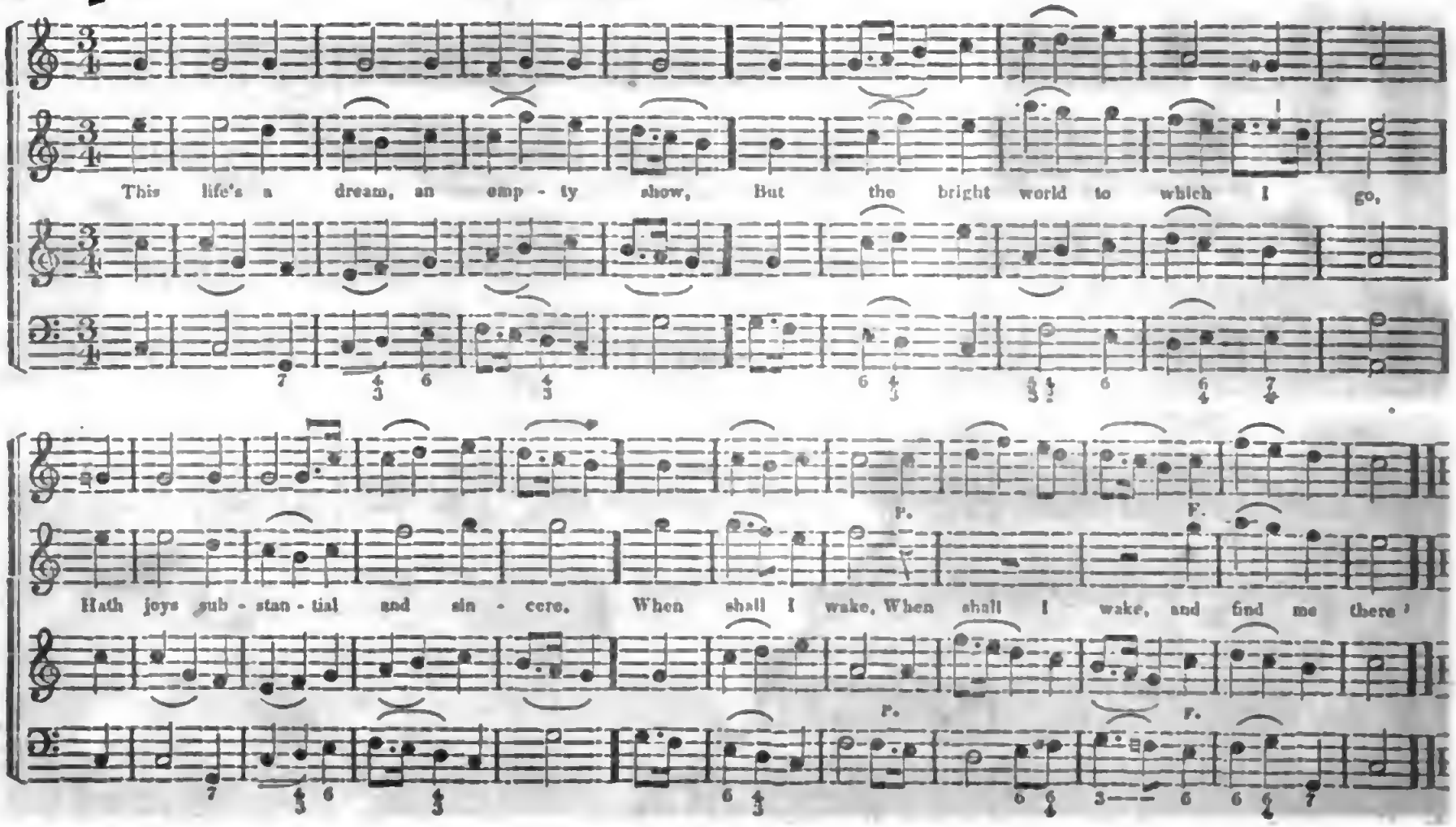

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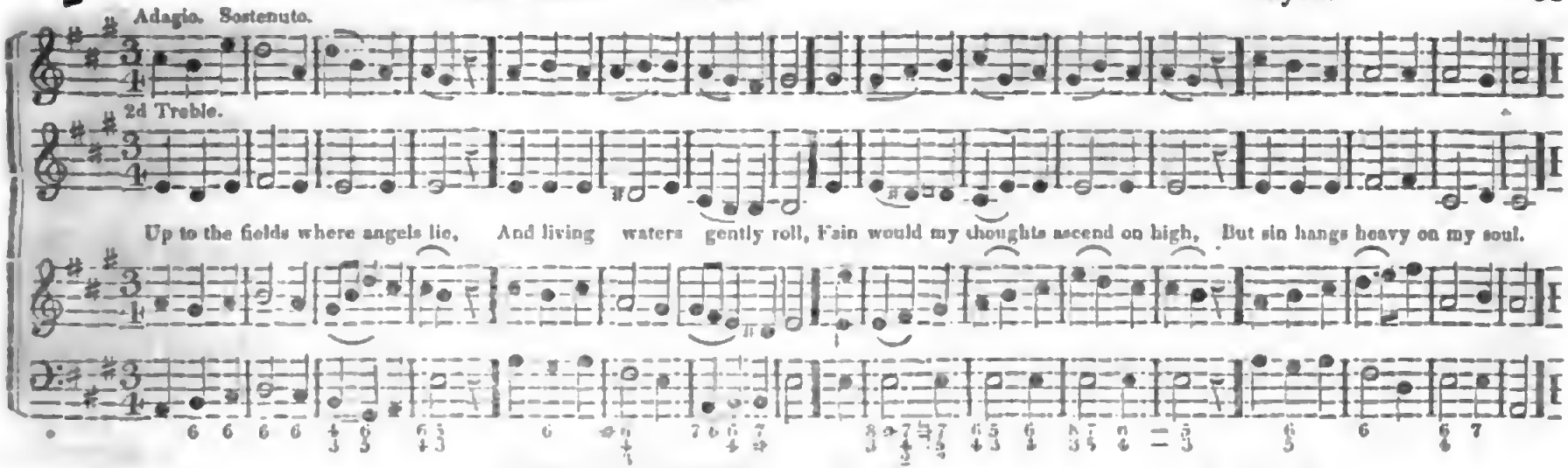

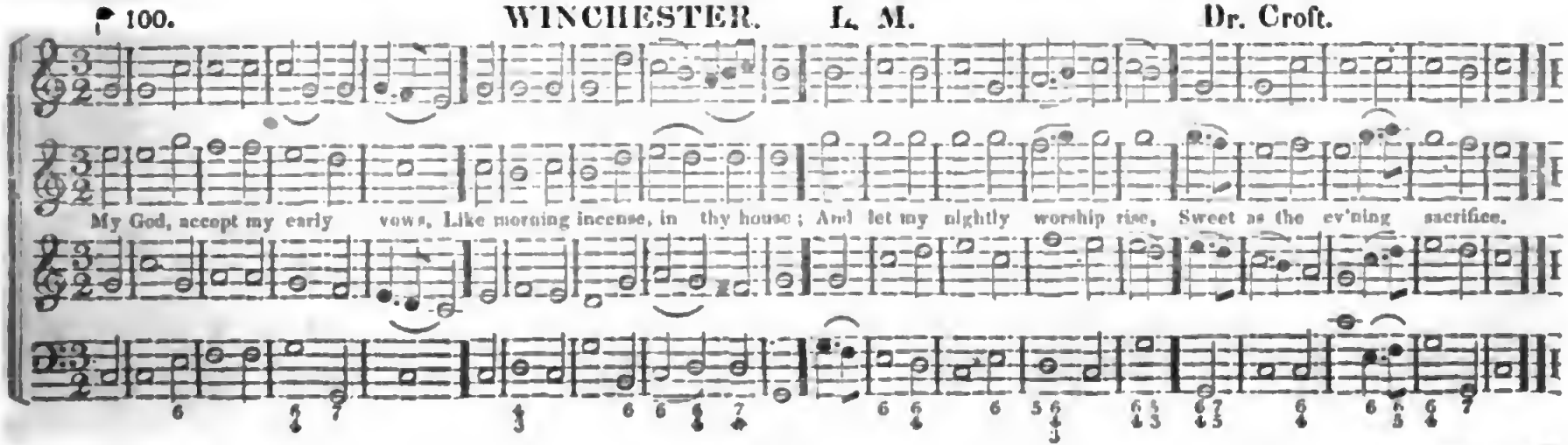

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120. **St. PETER's. L. M.** Harwood.

To God the great, the ever blest, Let songs of hon - our be addrest; His mercy firm forever stands, Give him the thanks his love demands

138. **SANDWICH. L. M.**

2d Treble.

Salvation is for - ev - er nigh, The souls that fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

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80. PORTUGAL. L. M. Thorley.

Oh! could I soar to worlds above, The blest abode of peace and love; How gladly would I mount and fly, On angels' wings to worlds on high.

88. RALSTON. L. M. [Chant.]

2d Treble.

Who shall ascend thy heav'nly place, Great God, and dwell before thy face? The man who loves religion now, And humbly walks with God below.

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♩ 96. ANGEL's HYMN. L. M. Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils thy just and wise designs.

♩ 100. SABAOTH. L. M. R. Taylor.

2d Treble.

O all ye people! clap your hands, And with triumphant voic - es sing; No force the mighty pow'r withstands Of God, the u - ni-ver-sal King.

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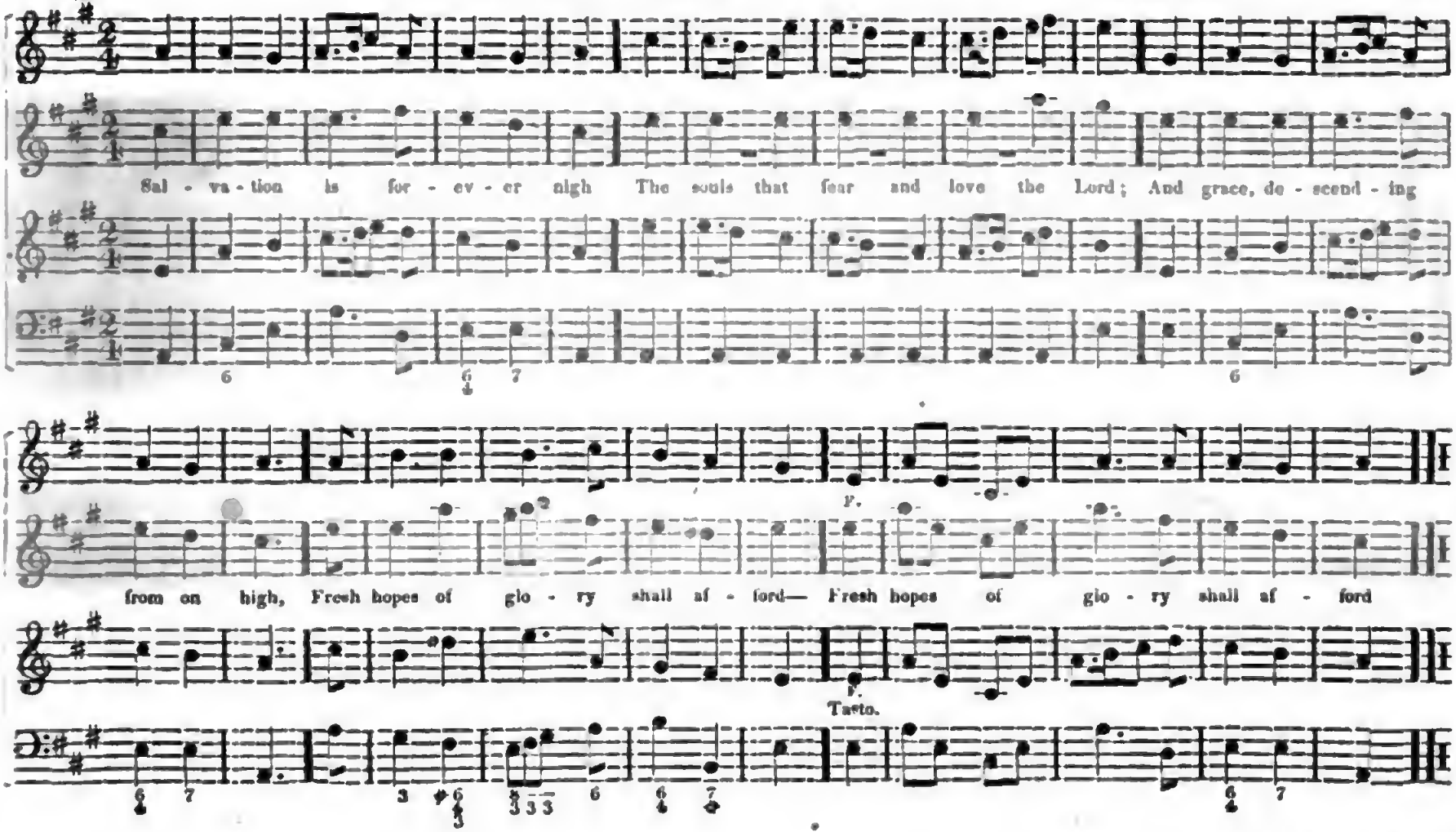

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♩ 100.

WILTSHIRE. L. M. [Minor Mode.]

Tenor or Second Treble—ad lib. Tenor.

1. O God of grace and righteousness, Hear thou my voice, when I complain; Thou hast enlarg'd me in dis - tress, Bow down thy gracious ear again.

2. What though the thoughtless many say, "Who will bestow some earthly good?" We, for thy light and love will pray; Our souls desire this heav'nly food.

♩ 126.

WILTSHIRE. L. M. [Major Mode.]

Tenor, or Second Treble—ad lib. Tenor. 1st TIME. 2d TIME.

3. Then shall our cheerful hearts rejoice, At grace divine and love so great; Nor will we change our happy lot, For all their wealth and robes of state.

The third line in the above tune, may be sung either in Chorus, or as a Duet by Trebles or Tenors.

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THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.
♩ 80.

OLD HUNDRED. L. M. Martin Luther.

Tenor.

2d Treble.

Second Treble, or Alto.

Be thou, O God, ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

Treble.

Bass.

6 5♯6 8 7 5♯6 6 7 ♯6 6 7

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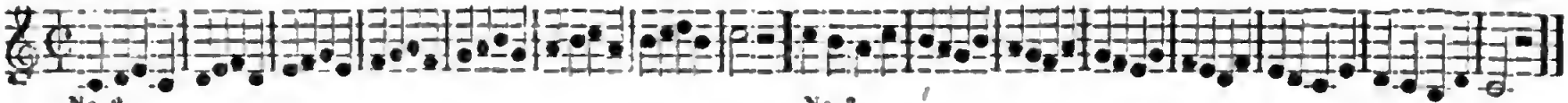
LESSONS FOR THE EXERCISE OF THE VOICE.*

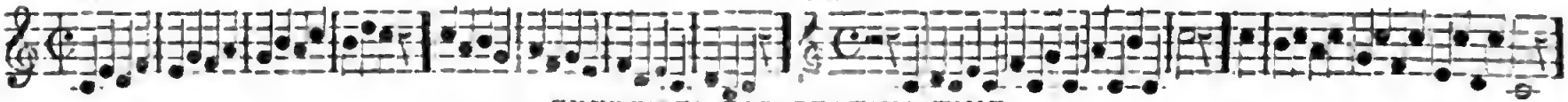
Beat or Count 4 in a measure.

Ascending Scale—Major Mode—Descending Scale—Minor Mode. *Ascending Scale—Minor Mode—Descending Scale—Minor Mode.*

No. 1. Beat or Count 2 or 4 in a measure.



No. 2. No. 3.

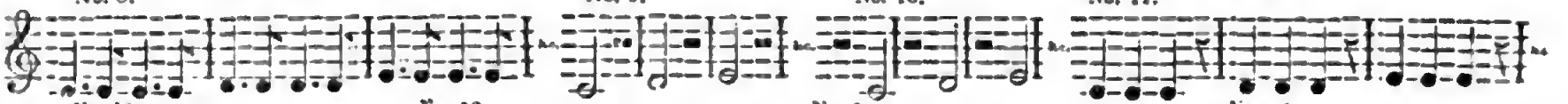


EXERCISES FOR BEATING TIME.

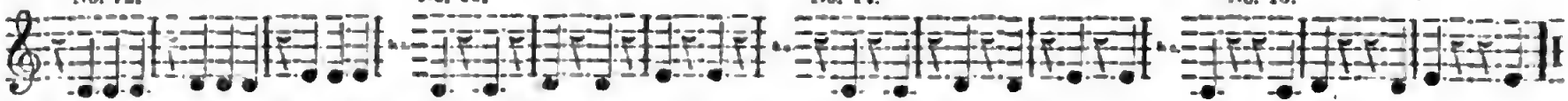
No. 1. Beat 4 in a measure. No. 2. No. 3. No. 4.

No. 5. No. 6. No. 7.

No. 8. No. 9. No. 10. No. 11.



No. 12. No. 13. No. 14. No. 15.



*These and similar lessons varied at the discretion of the teacher should form a part of every day's practice.

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EXPANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio (or *Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a musical composition set to sacred prose.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furia, with boldness.
Crescendo, *Cres.* or <, with an increasing sound.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.*, or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Devoto, in a solemn and devout manner.
Duetto, or *Duett*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and; as *Moderato Pianissimo*.
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, *Lentemente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fullness of tone.
Mezza, half, middle, mean.
Moderato, between Andante and Allegro.
Molto, much.
Non, not.——*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Overture, in dramatic music is an instrumental strain, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia*, soft.
Pianissimo, *Pianiss*, or *PP*, very soft.
Poco, little, somewhat.
Pompuso, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the Organ.
Siciliano a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Solo Voce Dolce, with a sweetness of tone.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument, Vocal solos, duetts, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Tempo, time
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Velore, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volta, turn over.

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4. How many distinct sounds are there in the Chromatic Scale?
Twelve.

5. How may the Diatonic Scale be formed upon each of these as a Tonic or Key Note?
By the use of Sharps or Flats. [See Lesson vii. Ques. 28, and Ex. page xvii.]

OF CHROMATIC INTERVALS.

6. What are Chromatic intervals?
Such Intervals as are derived from the Chromatic Scale.

7. What are they?

Extreme Sharp, or Superfluous, Unison; as from C to C♯. Ex.

Extreme Sharp, or Superfluous, Second; as from C to D♯. Ex.

Extreme Flat, or Diminished, Third; as from D♯ to F. Ex.

Extreme Flat, or Diminished, Fourth; as from D♯ to G. Ex.

Extreme Sharp, or Superfluous, Fifth; as from C to G♯. Ex.

Extreme Flat, or Diminished, Sixth; as from D♯ to B♭. Ex.

Extreme Sharp, or Superfluous, Sixth; as from B♭ to G♯. Ex.

Extreme Flat, or Diminished, Seventh; as from D♯ to C. Ex.

Extreme Flat, or Diminished, Octave; as from C♯ to C. Ex.

NOTE. The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter Tones*, as from C♯ to D♭; or from G♯ to A♭, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C♯ and D♭—G♯ and A♭, &c.

It is believed that, with the assistance of a judicious instructer, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and Burrows's Thorough Base Primer, are recommended as the best works which have been published in this country.

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MINOR SEVENTH; (called also *flat seventh;*) as from D to C, consisting of four tones and two semitones. Ex.

MAJOR SEVENTH; (called also *sharp seventh;*) as from C to B, consisting of five tones and one semitone. Ex.

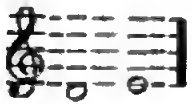
OCTAVE; as from C to C, consisting of five tones and two semitones. Ex.

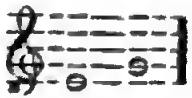
5. What is meant by the Inversion of Intervals?

When the lowest note of an interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called inversion.

EXAMPLE.

By Inversion

a Second  becomes a Seventh,

a Third  becomes a Sixth,

a Fourth becomes a Fifth,

a Fifth becomes a Fourth,

a Sixth becomes a Third,

a Seventh becomes a Second.

6. Which of the Diatonic intervals are called Consonant?

The Octave, Fifth, Perfect Fourth, Thirds and Sixths.

7. Which of the Diatonic intervals are called Dissonant?

The Seconds, Sevenths, and Sharp Fourth.

LESSON X.

OF THE CHROMATIC SCALE, &c.

1. What is the Chromatic Scale?

A scale proceeding by Semitones only.

2. How is the Chromatic Scale formed?

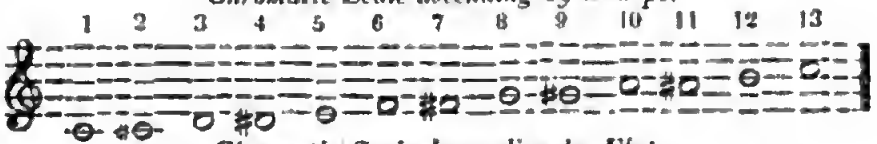
By a Division of the Diatonic Scale into semitones; ascending by Sharps, and descending by Flats.

8. What syllable is used in singing this scale?

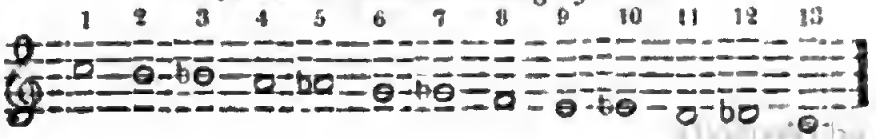
Ah.

EXAMPLE.

Chromatic Scale ascending by Sharps.



Chromatic Scale descending by Flats.



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LESSON IX.

OF INTERVALS AND THEIR INVERSION.

1. What is meant by an Interval?
The distance from one sound to another.
2. What is the smallest practicable interval?
A Semitone.
3. How many intervals are found in the Diatonic Scale?
Fourteen.
4. What are they called?

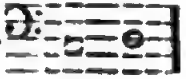
Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Minor Sixth.
Major Sixth.
Minor Seventh.
Major Seventh.
Octave.

EXAMPLE.

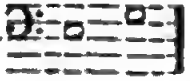
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C. Ex.

MINOR SECOND; as from E to F, consisting of one semitone. Ex.

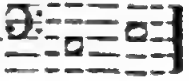
MAJOR SECOND; as from C to D, consisting of one tone. Ex.



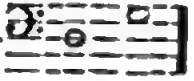
MINOR THIRD; (called also the *flat third* or *lesser third*;) as from E to G, consisting of one tone and one semitone. Ex.



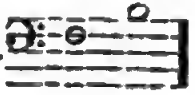
MAJOR THIRD; (called also *sharp third* or *greater third*;) as from C to E, consisting of two tones. Ex.



PERFECT FOURTH; as from D to G, consisting of two tones and one semitone. Ex.



SHARP FOURTH; (called also *Tritonus*;) as from F to B, consisting of three tones. Ex.

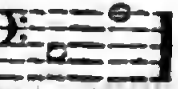


FLAT FIFTH; (called also *imperfect* or *false fifth*;) as from B to F, consisting of two tones and two semitones. Ex.

PERFECT FIFTH; as from C to G, consisting of three tones and one semitone. Ex.

MINOR SIXTH; as from E to C, consisting of three tones and two semitones. Ex.

MAJOR SIXTH; as from C to A, consisting of four tones and one semitone. Ex.



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LESSON VIII.

Of the peculiar qualities and relation of the several notes which compose the Diatonic scale, or, of the technical appellations applied to the several notes of the scale, descriptive of their peculiar character and relative situation.

1. What is the first note of the Scale, or the Key note called?

The Tonic. [Do in the Major and La in the Minor mode.]

2. What is its peculiar character?

It determines the pitch of the scale. It is the basis or foundation upon which all the other notes rest, and from which they are reckoned.

3. What is the second note of the scale called?

The Supertonic. [Re in the Major and Si in the Minor mode.]

4. Why is it so called?

Because of its situation; being the next above the Tonic.

5. What is the third nots of the scale called?

The Mediant. [Mi in the Major and Do in the Minor mode.]

6. Why is it so called?

Because it is midway between the Tonic and Dominant.

7. What is peculiar to the Mediant?

It forms in connexion with the Tonic the most important chord in harmony; and determines the nature of the mode?

8 What is the fourth note in the scale called?

The Subdominant. [Fa in the Major and Re in the Minor mode.]

9. Why is it so called?

Because it sustains the same relation to the Octave, which the Dominant sustains to the Tonic: being a fifth below the Octave, as the Dominant is a fifth above the Tonic.

10. What is the fifth note of the scale called?

The Dominant [Sol in the Major and Mi in the Minor mode.]

11. Why is it so called?

Because of its importance in the scale, its constant occurrence, and its immediate connexion with the Tonic.

12. What is the sixth note of the scale called?

The Submediant. [La in the Major and *Fa* in the Minor mode.]

13. Why is it so called?

Because it is midway between the Subdominant and the Octave; or because it sustains the same relation to the Octave which the Mediant sustains to the Tonic.

14 What is the seventh note of the scale called?

The subtonic, or leading note. [Si in the Major and *Sol* in the Minor mode.

15. Why is it so called?

Because it is only a Semitone below the Octave, and upon hearing it the ear naturally anticipates the Octave.

16. What is the eighth note of the scale called?

When considered in relation to the first it is called the Octave.

17. What is the difference between the Tonic and the Octave?

The difference consists only in the pitch; the Octave is essentially the same, being but a repetition of the Tonic, eight notes higher.

18. How may the Tonic or Key Note be known?

If the Signature be natural, C is the Tonic in the Major, and A in the Minor mode. If the Signature be formed by Sharps, the Tonic in the Major mode is always the first degree *above* the last Sharp of the Signature, and the Tonic in the Minor mode is always the first degree *below* the last sharp of the Signature. If the Signature be formed by Flats, the Tonic in the Major mode is always the third degree *below* the last flat of the signature, and the Tonic in the Minor mode is always the second degree *above* the last flat of the signature.

The last note in the Base is usually the Tonic, though not necessarily so.

19. How may the Minor Tonic be known from its relative Major?

By the leading note, which in the Minor mode is always formed by an accidental.

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Key of E, Major Mode.

Key of C♯, Minor Mode.†

Key of B, Major Mode.†

Key of G♯, Minor Mode.†

Key of F♯, Major Mode.†

Key of D♯, Minor Mode.†

Key of D♭, Major Mode.†

Key of B♭, Minor Mode.†

Key of A♭, Major Mode.†

Key of F, Minor Mode.

Key of E♭, Major Mode.

Key of C, Minor Mode.

Key of B♭, Major Mode.

Key of G, Minor Mode.

Key of F, Major Mode.

Key of D, Minor Mode.

† These Keys are but seldom used.

* Double Sharp.

22. When is the Diatonic scale said to be in its natural position?

When it is formed without the aid of flats or sharps—or when the signature is natural.

23. On what letter does the Natural Diatonic scale commence—Major mode?

On C.

24. On what letter does the Natural Diatonic scale commence—Minor mode?

On A.

25. What is meant by the transposition of the scale?

The scale is said to be transposed when it commences on any other letter than C in the Major mode; or on any other letter than A in the Minor mode.

26. In the transposition of the scale how is the relative situation of the semitones preserved?

By the use of Flats or Sharps.

27. Into how many keys may the scale be transposed?

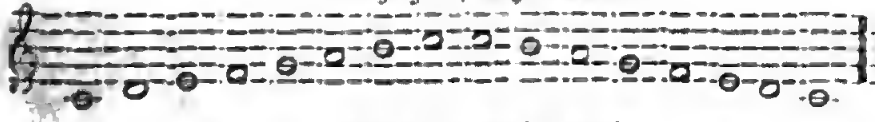
Twelve—each of which may be in the Major or Minor mode.

28. But if there are but seven primary sounds in music, how can these twelve keys be obtained?

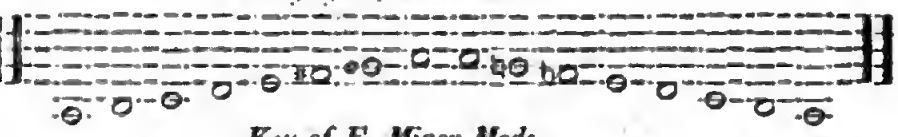
By an artificial division of the Diatonic scale into Semitones.

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

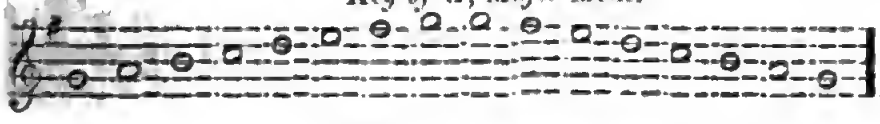
Key of C, Major Mode.



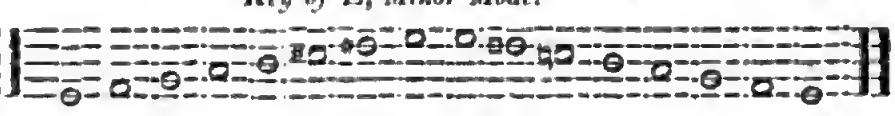
Key of A, Minor Mode.



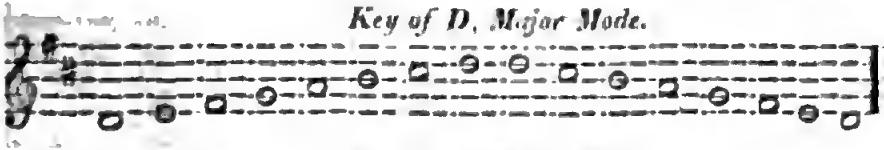
Key of G, Major Mode.



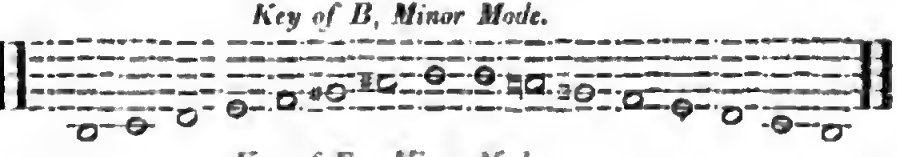
Key of E, Minor Mode.



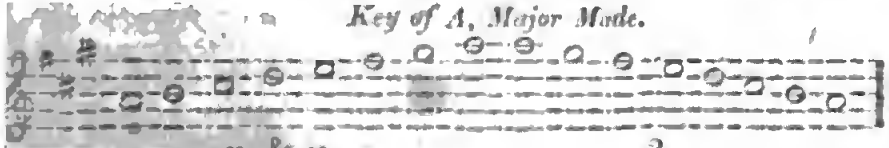
Key of D, Major Mode.



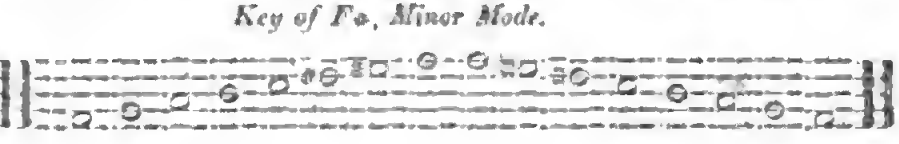
Key of B, Minor Mode.



Key of A, Major Mode.



Key of F♯, Minor Mode.



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7. What is the peculiar effect of each mode?

The Major Mode is bold and cheerful: the Minor Mode is pathetic and mournful.

8. What is the order of intervals in the Diatonic Scale, Major Mode?

From the Third to the Fourth sounds, [Mi to Fa]—and from the seventh to the eighth sounds [Si to Do] are semitones; the rest are whole tones.

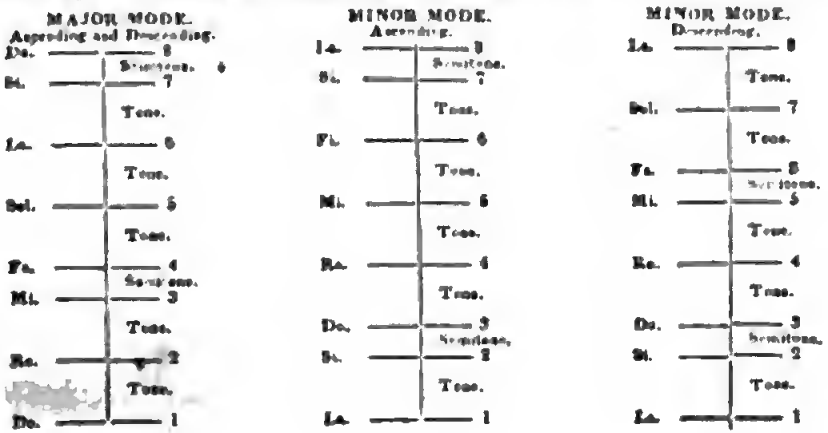
9. What is the order of Intervals in the Diatonic Scale Minor Mode, *ascending?*

From the Second to the Third sounds [Si to Do]—and from the Seventh to the Eighth sounds [*Sol* to La] are semitones, the rest are whole tones.

10. What is the order of Intervals in the Diatonic Scale, Minor Mode, *descending?*

From the Fifth to the Sixth sounds [Mi to Fa] and from the Second to the third Sounds [Si to Do] are Semitones, the rest are whole tones.

NOTE. The arrangement of Intervals in the Diatonic Scale may be represented by the following divisions of a perpendicular line.



11. What is the difference between the Ascending and Descending scale, Minor Mode?

In the Ascending scale, the upper Semitone occurs between the seventh and eighth sounds; but in the Descending scale it occurs between the fifth and sixth sounds.

12. What characters are used to denote this change in the Minor mode?

Sharps or Naturals are used* as accidentals in ascending; and Naturals or Flats are used as accidentals in descending.

13. When are the Major and Minor mode said to be relative?

When the Signature is the same—or, when they agree in Signature

14. What is the relative Minor to any Major Key?

Its sixth above or its third below.

15. What is the relative Major to any Minor Key?

Its third above or its sixth below.

16. What interval is that which determines the Mode to be either Major or Minor?

The third.

17 What is the difference between the third in the Major mode, and the third in the Minor mode?

The Major third is one Semitone greater.

18. To what is the peculiar effect of each mode to be chiefly attributed?

To the third

19. What is meant by the Key note?

The note with which the scale begins and ends.

20. What syllable is applied to the Key note in the Major mode?

Do. [Fa.]

21. What syllable is applied to the Key note in the Minor mode?

La.

* On the Sixth and Seventh Degrees of the Scale.

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24. How is it described or measured and accented?
In the same manner as the first sign of Triple time.
25. What is the third sign of Triple time?

The figures $\frac{3}{8}$.

26. What note or notes fill a measure?
A dotted Crotchet, or its equal in other notes or rests.
27. How is it described or measured and accented?
In the same manner as the first sign of Triple time.

OF COMPOUND TIME.

28. How many signs has Compound time?
Two.
29. What is the first sign of Compound time?

The figures $\frac{6}{4}$.

30. What notes fill a measure?
Two dotted Minims, or their equal in other notes or rests.
31. How many motions or countings are employed in describing or measuring it?
Two, or Six.
32. On what part of the measure does the accent fall?
On the first and fourth.
33. What is the second sign of Compound time?

The figures $\frac{6}{8}$.

34. What notes fill a measure?
Two dotted Crotchets, or their equal in other notes or rests.
35. How is it described or measured and accented?
In the same manner as the first sign of Compound time.

NOTE. Other signs of Compound time, as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c. may be sometimes found; but they seldom occur in modern music.

36. What note is made the general standard of reckoning time?
The Semibreve.
37. Why are figures enployed as signs of time?
To express the fractional parts of a Semibreve contained in a measure: as $\frac{3}{4}$, three crotchets, or three fourths of a Semibreve; $\frac{3}{8}$, three quavers, or three eighths of a Semibreve, &c.
38. What rest is used to fill a measure in all kinds of time?
A Semibreve rest.
39. How may the habit of keeping time with accuracy be acquired?
By the frequent and persevering practice of counting or beating while singing.

NOTE. On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot or head, when a performer once begins to perform with any degree of exactness: but at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

LESSON VII.

OF THE DIATONIC SCALE AND THE MAJOR AND MINOR MODES.

1. What is the Diatonic Scale?
A gradual succession of eight* fixed sounds; proceeding by unequal degrees, or intervals, called Tones and Semitones.
2. How many Tones are there in the Diatonic Scale?——Five.
3. How many Semitones?——Two.
4. What is meant by mode?
The order or arrangement of Tones and Semitones in the Diatonic Scale.
5. How many modes are there?——Two.
6. What are they called?
Major and Minor.

* The first of the seven primary sounds, being repeated to make out the eight notes, or to complete the octave.

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3. What are they called?
Common, Triple and Compound.

NOTE. There are, strictly speaking, but two kinds of time; Common or equal, and Triple or unequal: but by a union of two or more measures of either of these a third kind may be formed, which it may be convenient to designate by another name. Compound time, however, may always be reduced to Common or Triple.

4. What is the difference between Common, Triple, and Compound Time?

Common time contains two equal notes in each measure—Triple time contains three equal notes in each measure—Compound time is formed by the union of two or more measures of Common or Triple time.

OF COMMON TIME.

5. How many signs has Common time?
Three.
6. What is the first sign of Common time?

The letter C.

7. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
8. How many motions or countings are employed in describing or measuring it?
Four.
9. On what part of the measure does the accent fall?
On the first and third.
10. What is the second sign of Common time?

The letter C with a bar drawn across it.

11. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
12. How many motions or countings are employed in describing or measuring it?
Two or four.
13. On what part of the measure does the accent fall?
Usually on the first, but sometimes on the first and third.
14. What is the third sign of Common time?

The figures $\frac{2}{4}$.

15. What note or notes fill a measure?
A Minim or its equal in other notes or rests.
16. How is it described or measured and accented?
In the same manner as the second sign of Common time.

OF TRIPLE TIME.

17. How many signs has Triple time?
Three.
18. What is the first sign of Triple time?

The figures $\frac{3}{2}$.

19. What note or notes fill a measure?
A dotted Semibreve, or its equal in other notes or rests.
20. How many motions or countings are employed in describing or measuring it?
Three.
21. On what part of the measure does the accent fall?
Principally on the first, and slightly on the third.
22. What is the second sign of Triple time?

The figures $\frac{3}{4}$.

23. What note or notes fill a measure?
A dotted Minim, or its equal in other notes or rests.

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LESSON V. (b.)

OF SOLMIZATION BY FOUR SYLLABLES.

1. What is solmization?
It is the application of certain syllables to musical sounds.
2. How many syllables are used in Solmization?
Four.
3. What are they?
Fa, Sol, La, Mi.
4. Which of these syllables governs the others, and fixes their places upon the Staff.
Mi.
5. By what is the place of the syllable Mi known?
By the Signature.
6. What is the Signature?
The Flats or Sharps placed at the beginning of a tune or strain.
7. What is the Signature said to be when there are neither flats or sharps at the beginning of a tune or strain?
Natural.
8. If the Signature be natural, on what letter is the syllable Mi?
On B.
9. If the Signature be one flat, (Bb) on what letter is the syllable Mi?
On E.
10. If the Signature be two flats, (B and Eb) on what letter is the syllable Mi?
On A.
11. If the Signature be three flats, (B, E and Ab) on what letter is the syllable Mi?
On D.
12. If the Signature be four flats, (B, E, A and Db) on what letter is the syllable Mi?
On G.
13. If the Signature be one sharp, (F♯) on what letter is the syllable Mi?
On F♯.
14. If the Signature be two sharps, (F and C♯) on what letter is the syllable Mi?
On C♯.
15. If the Signature be three sharps, (F, C and G♯) on what letter is the syllable Mi?
On G♯.
16. If the Signature be four sharps, (F, C, G and D♯) on what letter is the syllable Mi?
On D♯.
17. Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?
They follow upon each degree of the staff in regular order.
18 What is the order of the syllables ascending from Mi?
Fa, Sol, La, Fa, Sol, La.
19. What is the order of the syllables descending from Mi?
La, Sol, Fa, La, Sol, Fa.
20. What effect have accidentals upon solmization?
When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.
21. How are such changes to be made?
Sometimes by a different termination of the syllables, as *Fe* for Fa, *Se* for Sol, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (a.) page xii.

LESSON VI.

OF TIME.

1. What is meant by Time, in Music?
The duration, or the measure and movement of sounds.
2. How many kinds of time are there?
Three.

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2. Of what use is Solmization?

It enables the young performer to utter a sound with fullness and freedom, and assists him to secure a correct intonation.

It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the Tonic, or Key Note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty.

3. How many syllables are used in Solmization?

Seven; there being one for each sound.

4. What are they?

Do, Re, Mi, Fa, Sol, La, Si.

Pronounced,

Doe, Rae, Mee, Fa,* Sole, La,* See.

5. Which of these syllables governs the others, and fixes their places upon the Staff?——Si.

6. By what is the place of the syllable Si known?

By the Signature.

7. What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

8. What is the signature said to be, when there are neither flats or sharps at the beginning of a tune or strain?

Natural.

9. If the signature be natural, on what letter is the syllable Si?

On B.

10. If the signature be one flat, (Bb) on what letter is the syllable Si?——On E.

11. If the signature be two flats, (B and Eb) on what letter is the syllable Si?

On A.

12. If the signature be three flats, (B, E and Ab) on what letter is the syllable Si?

On D.

* The a in these syllables may be sounded as in Far, or as in Fall—at the discretion of the Teacher.

13. If the signature be four flats, (B, E, A and Db) on what letter is the syllable Si?

On G.

14. If the signature be one sharp, (F♯) on what letter is the syllable Si?

On F♯.

15. If the signature be two sharps, (F and C♯) on what letter is the syllable Si?

On C♯.

16. If the signature be three sharps, (F, C and G♯) on what letter is the syllable Si?

On G♯.

17. If the signature be four sharps, (F, C, G and D♯) on what letter is the syllable Si?

On D♯.

18. Having ascertained the place of the syllable Si by the signature, by what rule are the places of the other syllables known?

They follow upon each degree of the Staff, in regular order.

19. What is the order of the syllables ascending from Si?

Do, Re, Mi, Fa, Sol, La.

20. What is the order of the syllables descending from Si?

La, Sol, Fa, Mi, Re, Do.

21. What effect have accidentals on solmization?

When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

22. How are such changes to be made?

Sometimes by a different termination of the syllables, *Fe* for Fa, *Se* for Sol, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of the different passages may require, and to assign the reasons for them.

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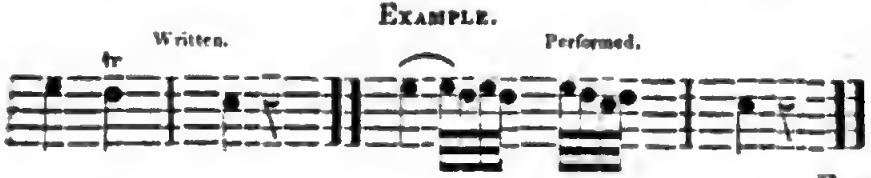
EXAMPLE.

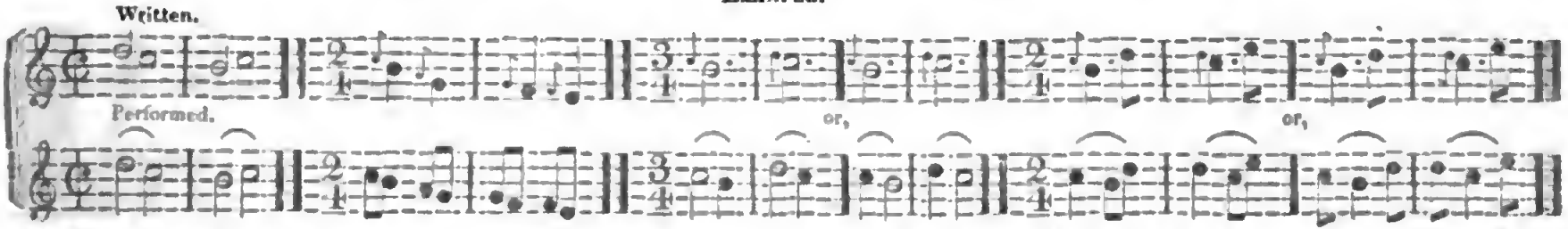


NOTE. The Shake is an ornament, both brilliant and elegant; but it should have no place in Psalmody, or common Church Music.

19. What is an Appogiature?

A small note which takes its time from the note which immediately succeeds it. It always occurs on an accented part of a measure.

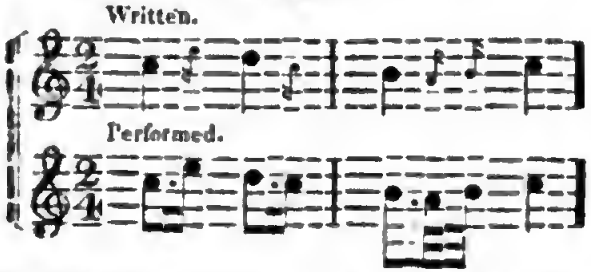
EXAMPLE.



20. What is an After Note?

A small note which takes its time from the note which immediately precedes it. It always occurs on an unaccented part of a measure.

EXAMPLE.



NOTE. Appogiatures and After Notes are not reckoned in making up the time of a measure; but are deducted from the time of the Notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appogiature receives double its nominal value when it precedes a pointed note. As the insertion of these Notes is a matter of taste, and as the best composers use them in various ways, no rule that is of infallible application can be given for their performance, which must vary according to the expression of the passage in which they occur. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

21. What are Syncopated Notes?

Those which commence on an unaccented and are continued on an accented part of a measure.

EXAMPLE.

LESSON V. (*a*.)

OF SOLMIZATION.

1. What is Solmization?

It is the application of certain syllables to musical sounds.

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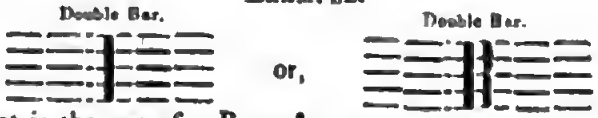
9. What is the use of a Double Bar?
It shows the end of a strain, or a line of the poetry.

EXAMPLE.



10. What is the use of a Brace?
It shows how many parts are to be performed together.

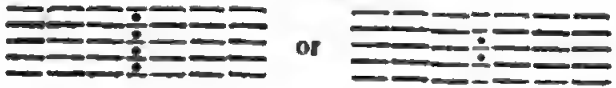
EXAMPLE.

11. What is the use of a Tie or Slur?
It shows that the notes over or under which it is drawn are all to be sung to one syllable.

EXAMPLE.

12. What is the use of a Repeat?
It shows what part of a tune is to be sung twice.

EXAMPLE.



13. What is the use of Marks of Distinction, or Staccato Marks?
They are placed over or under such notes as are to be performed in a very short, distinct manner.

EXAMPLE.

14. What is meant by singing Staccato?
Singing in a short, pointed, and articulate manner.

15. What is meant by singing Legato?
Singing in a smooth, close, and gliding manner.

16. What is the use of a Pause?
It shows that a note may be continued beyond its usual length.

EXAMPLE.

17. What is the use of a Direct?
It is employed at the end of a staff, to show the place of the first note upon the following staff.

EXAMPLE.

18. What is a Shake or Trill?
It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

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6. What is the use of the figure 3, placed over or under any three notes of the same kind?

It shows that the three notes over or under which it is placed are to be performed in the time of two notes of the same kind without the figure.

7. What are such notes called?

Triplets.

EXAMPLE.*

8. What are rests?

Rests are marks of silence.

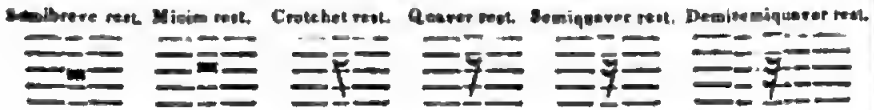
9. How many are there?

Six.

10. What are they called?

Semibreve rest, Minim rest, Crotchet rest, Quaver rest, Semiquaver rest, and Demisemiquaver rest.

EXAMPLE.



11. How long is the performer required to remain silent at a rest?

As long as he would be singing its corresponding note, or note of the same name.

12. How may the length of a rest be augmented?

By the use of a dot, as is the case with notes.

*The figure 6 is sometimes placed over or under six notes, signifying that they are to be performed in the time of four notes of the same kind without the figure.

LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

1. What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.

2. What is the use of a Sharp?

A Sharp raises the pitch of a sound half a tone.

3. What is the use of a Natural?

A Natural restores a note made flat or sharp to its original sound.

EXAMPLE.

4. What are Flats or Sharps called, when placed at the beginning of a tune or strain?

The Signature.

5. What are Flats, Sharps or Naturals called, when placed before a single note.

Accidentals.

6. How far do accidentals extend their influence?

Through the measure in which they occur.

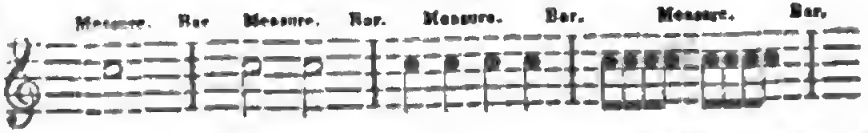
7. What is the use of a Bar?

A Bar is used to divide the notes into equal measures.

8. What is a Measure?

A Measure consists of all the notes contained between two bars.

EXAMPLE.



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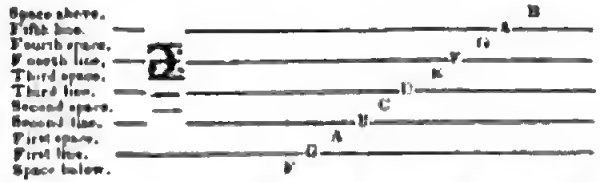
9. How are the letters placed upon the Staff according to the Base Clef?

Situation of the letters on the Staff, according to the Base Clef.

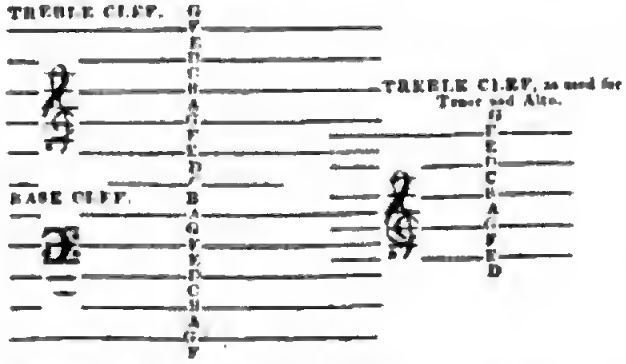


10. How does the use of the Treble Clef for Tenor and Alto, differ from its use for Treble?

When used for the Tenor or Alto it signifies G on an octave lower than when used for Treble.

NOTE. The following example exhibits the G Clef as variously used, the Base Clef, and the relative situation of each.

Middle C being the leger line below the Treble and the leger line above the Base Staff.



11. What is the use of the Tenor or C Clef?

It is used for the Tenor on the fourth line; and for the Alto on the third line of the Staff; and always represents the middle C.

NOTE. This clef is also in common use in European music for the Treble or Soprano, and when thus used it is placed upon the first line of the Staff.

LESSON III.

OF NOTES AND RESTS.

1. What are notes?

Characters written upon the Staff as signs of musical sounds, showing their length and order.

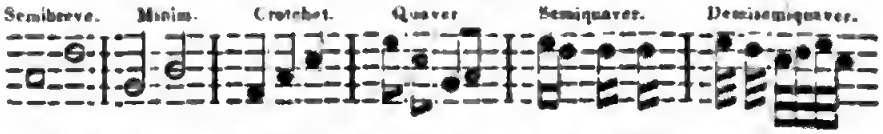
2. How many kinds of notes are there?

Six.

3. What are they called?

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

EXAMPLE.



4. What is the proportionate duration or length of the notes?

One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers.

One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.

One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.

One Semiquaver is equal to 2 Demisemiquavers.

5. What is the use of a dot after a note?

A dot after a note adds one half to its length.

EXAMPLE.

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INTRODUCTION TO THE ART OF SINGING.

LESSON I.

OF THE STAFF.

1. What is a Staff?
   A Staff is five lines with their intermediate spaces.

EXAMPLE.

2. What is the use of a Staff?
   Most of the musical characters are written upon it.
3. In what order are the lines and spaces of the Staff counted?
   From the lowest, upward.

EXAMPLE.

4. What is each line and space of the Staff called?
   A degree.
5. How many degrees does the Staff contain?
   Nine; there being five lines and four spaces.
6. What are used when more than nine degrees are wanted?
   The spaces below or above the Staff; also additional lines called added, or leger lines.

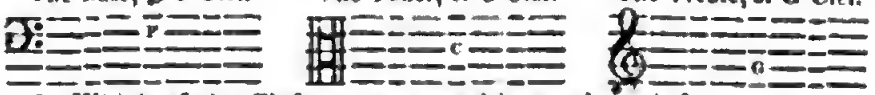
EXAMPLE.

LESSON II.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

1. How many primary musical sounds are there?
   Seven.
2. How are they named?
   After the first seven letters of the alphabet, A, B, C, D, E, F, and G.
3. How are musical sounds represented upon the Staff?
   By the letters after which they are named.
4. What is a Clef?
   A Clef is a character used to fix or determine the situation of the letters upon the staff.
5. How many Clefs are there?
   Three.
6. What are they called?
   The Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef.

EXAMPLE.



7. Which of the Clefs are most used in vocal music?
   The Base and Treble; the latter being appropriated to the Tenor and Alto as well as to the Treble.
8. How are the letters placed upon the Staff according to the Treble Clef?

Situation of the letters on the Staff, according to the Treble Clef.

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EXTRACTS FROM REVIEWS OF THE WORK.

"It is a collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for recommendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New-Haven.*

"We congratulate the friends of Church Music on the appearance of a book, containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy, and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to secure this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"We feel fully assured, that the Handel and Haydn Collection is calculated to elevate the standard of sacred music, and to secure the object of its institution; and we warmly recommend its introduction, as a sure means of improving this part of the public services of religion."—*Boston Telegraph.*

"After a thorough examination we are decidedly of the opinion, that clergymen and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work, containing one of the most complete collections of psalmody that ever was embodied."
"It demonstrates the advancement of the Americans in music." "Without pretending to have looked minutely into each of the tunes, contained in this volume, we can assert of the many we have examined, that they are well arranged, that the harmonies are faultless, and that the devotional character of both music and words has been attended to most strictly."—*Harmonicon, published at London.*

"The concurrent testimony of good judges, so far as we have had the opportunity of knowing, is, that the selection of melodies is singularly judicious and complete."—*Missionary Herald.*

"This collection excels in the selection and variety of the tunes, and in the perfection of the harmony." "A book so valuable must become the standard of music in our churches, since its harmony and style are fixed on the immoveable basis of science and correct taste."—*New-Haven Chronicle.*

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5. Introductory Rules. These have been written entirely anew, in the form of question and answer. Although very brief and perfectly simple, they are believed to contain every thing necessary for acquiring the art of reading music.

Whether the present edition of this work has actually been improved in the several respects just mentioned, the public will judge.

In regard to future alterations little need be said. It is not to be supposed, as before intimated, that science and taste have yet accomplished all that they are capable of accomplishing for church music, and that nothing further can be done to enrich and purify it, and render it more capable of communicating elevated enjoyment, and of expressing and exciting devout feeling. Nor can it be desired by any candid and reflecting person, that such improvements, when made, should not be given to the public in books designed for common use. The public have a claim to them; and no book which should reject them could long continue to deserve or receive public patronage. Still, those changes should be introduced in such a manner as to occasion as little embarrassment as possible. On this account it is intended, that, for some time to come, future editions of this work, should they be called for, shall receive such alterations only, as are imperiously demanded; and that they shall so nearly correspond, as to admit of their being used together, without much inconvenience. One tune may occasionally be exchanged for another, promising to be more pleasing and useful, and additions may be made; but in general it will probably be thought advisable to present new music to the public through the medium of supplementary publications.

No pains have been spared to correct and enlarge this edition of the Handel and Haydn Society Collection, and to adapt it to the taste and wants of the community. It contains, in addition to the most common standard tunes used in public worship, a great variety of new music, embracing tunes of all the different metres; and without any improper comparison with other valuable works in the same department, it is deemed safe to say, that no similar publication contains such an amount and variety of church music. Previous editions of the work have been honored with much more of public favor and patronage than was anticipated. This edition is presented to the lovers of psalmody, and to all others who feel an interest in this part of public worship, with the hope and confidence that it will be found still more worthy of their approbation and support.

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The present edition of this work is believed to possess advantages over any preceding edition, in the following respects: viz.

1. New Music. Nearly one hundred metrical tunes have been introduced, presenting a great variety in respect to style, and a large portion of entirely new tunes. These have been selected with great care, and it is believed that nearly all of them are of such a character as to promote the great design of psalmody, and are well adapted to secure its appropriate effect. It would have been easy to have given a larger portion of light music, and of imitative and fugueing pieces; but it was supposed that the good sense and improved taste of the public would be better satisfied with those tunes, which, while they have a sufficient flow of melody to interest and please, are, at the same time, sufficiently chaste and dignified for public religious worship. Several of the tunes newly introduced are in the chanting style. These will be found well adapted to psalms and hymns of a didactic or prosaic character, which require to be recited rather than to be sung.

2. Harmony. The editor has aimed so to adapt the parts to vocal execution, as that they may be easily performed without instrumental accompaniment; while, at the same time, it is believed that the organist will find a richer and fuller harmony in this, than in any preceding edition. Combinations and progressions will occasionally be found, which could hardly be justified by rules drawn from the works of Haydn and Mozart, but which are common in the works of older writers, and especially in church music. In the course of the work there will be found several tunes in the minor mode, harmonized in the style of ancient psalmody, and closing on the dominant. Although these will, perhaps, appear singular, yet no good reason is known why this ancient style, which is peculiar to the church, should not be preserved. Some of them contain very rich harmony, and when properly performed, are very solemn and truly devotional.

3. Classification. Such pieces as are principally designed for private use, and for those who have made considerable proficiency in music, have been separated from the common psalm and hymn tunes, and placed among the anthems and select pieces. All the tunes from page 25 to page 248 will be found, under various circumstances, appropriate to the purposes of public worship. To a considerable extent, tunes in the same key, or in keys nearly related, have been placed together. This will be found convenient where choirs are accustomed occasionally to change the tune, while going through with a hymn, for the sake of securing more appropriateness between the music, and the sentiment, in the several stanzas.

4. Anthems and occasional pieces. Several of the longest, and probably the least useful of these, have been omitted, and their places supplied with others which are shorter, easier, and more applicable to the various circumstances of public worship. The chief object of this work is to furnish church music for common use; and it is not, therefore, to be expected that it should contain a very great variety of anthems, choruses, and pieces suitable for musical exhibitions and concerts. A collection consisting of such pieces, the Handel and Haydn Society have presented to the public in *Choral Harmony*, to which individuals and choirs are recommended.

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PREFACE.

THE several later editions of this work have presented an almost uniform appearance. It was thought better to forego the advantages, as to correctness and good taste, which would have resulted from introducing various improvements, than to subject choirs and schools to the inconvenience arising from frequent alterations in the tunes. It is obvious, however, from the progressive nature of science and taste, in respect to music as well as other subjects, that this uniformity cannot be, and ought not to be perpetual. Within the last few years, much attention has been directed to the subject, and, as was to be expected, great improvement has been made, not only in the manner of performing psalm and hymn tunes, but also in their composition.

Is it to be supposed that in psalmody, science and taste have accomplished all they can accomplish? and is it desirable that all attempts at improvement should be checked? This is impracticable, if it were desirable. The same tunes, and in the same form, will not always please. New tunes will be composed, and old tunes will receive new harmonies, and other alterations will be introduced, more in accordance with the existing taste. The question, then, is, whether this book shall be enriched, by being made to conform to these improvements, or whether, by remaining stationary while the public taste is advancing, it shall be suffered to fall into neglect.

Unless, therefore, it be maintained that the present psalm and hymn tunes cannot be improved, and that no better can be substituted in their stead, or else, that bad tunes are as valuable as good ones, there may be as valid reasons, founded in public utility, for introducing alterations into books of psalmody, as for introducing alterations into text books on arithmetic or grammar.

In accordance with these views, it has been thought advisable, after deferring it several years, to make at this time, a thorough revision of the Handel and Haydn Collection, and to present to the lovers of church music, from the new materials which have been accumulating, those pieces which are most interesting and valuable; and to make such other additions, together with such alterations in the tunes of former editions, as the improving state of psalmody and of the public taste seemed to require. In doing this, it has been found very difficult to pursue a proper medium between an excessive desire for novelty, on the one hand, and undue prejudices in favor of early associations, on the other. Utility has been the aim. No alteration, not even the most trifling, has been made, except for the purpose of rendering the book more truly valuable.

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DISTRICT OF MASSACHUSETTS, ss:

DISTRICT'S OFFICE.

BE IT remembered, that on the thirteenth day of September the year of our Lord one thousand eight hundred and thirty, in the fifty-fifth year of the Independence of the United States of America, JOSEPH LEWIS, Secretary of the Handel and Haydn Society, of the said district, has deposited in this Office, the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes, Anthems, Sentences, Chants, &c.; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent composers. Harmonized for three and four voices, with a Figured Bass for the organ and piano forte.

"——— Assembled men, to the deep Organ
The long resounding voice, oft breaking clear
At solemn pauses, through the swelling Bass
And, as each mingling flame increases each
In one united ardour rise to Heaven." — *Pope.*

Edited by Lowell Mason. Ninth Edition, with additions and improvements."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act, entitled, "An act, supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to arts of designing, engraving and etching historical, and other prints."

JN. W. DAVIS,
Clerk of the District of Massachusetts.

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THE

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COLLECTIN OF CHURCH MUSIC;

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PSALM AND HYMN TES, ANTHEMS, SENTENCES, CHANTS, &c.

TOGETHER W ANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

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HARMONIZED FOR THREE AND F OICES, WITH A FIGURED BASE FOR THE ORGAN AND PIANO FORTE

"—Assembled men, to the deep Organ join,
g-resounding voice, oft breaking clear,
n pauses, through the swelling Base;
each mingling flame increases each,
ited ardour rise to Heaven'"—*Thomson.*

EDITED BY

LOWELL MASON.

NINTH EDITION ITH ADDITIONS AND IMPROVEMENTS.

Boston:

PUBLISHED BY RICHARDSON, RD, AND HOLBROOK, NO. 133, WASHINGTON-STREET.

1830.

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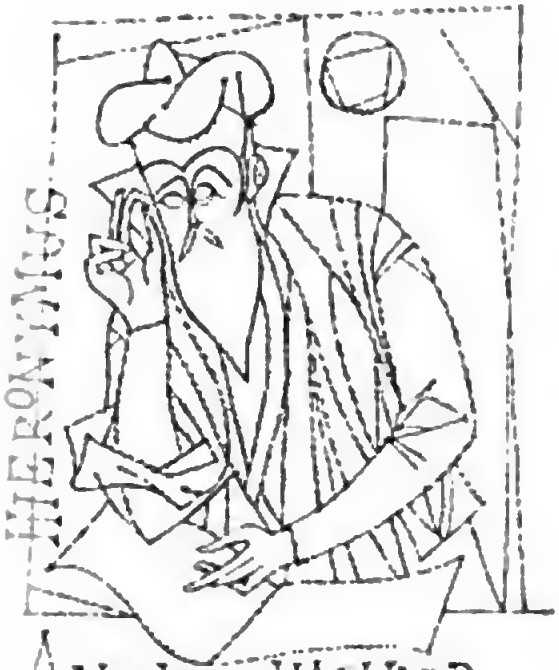

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